



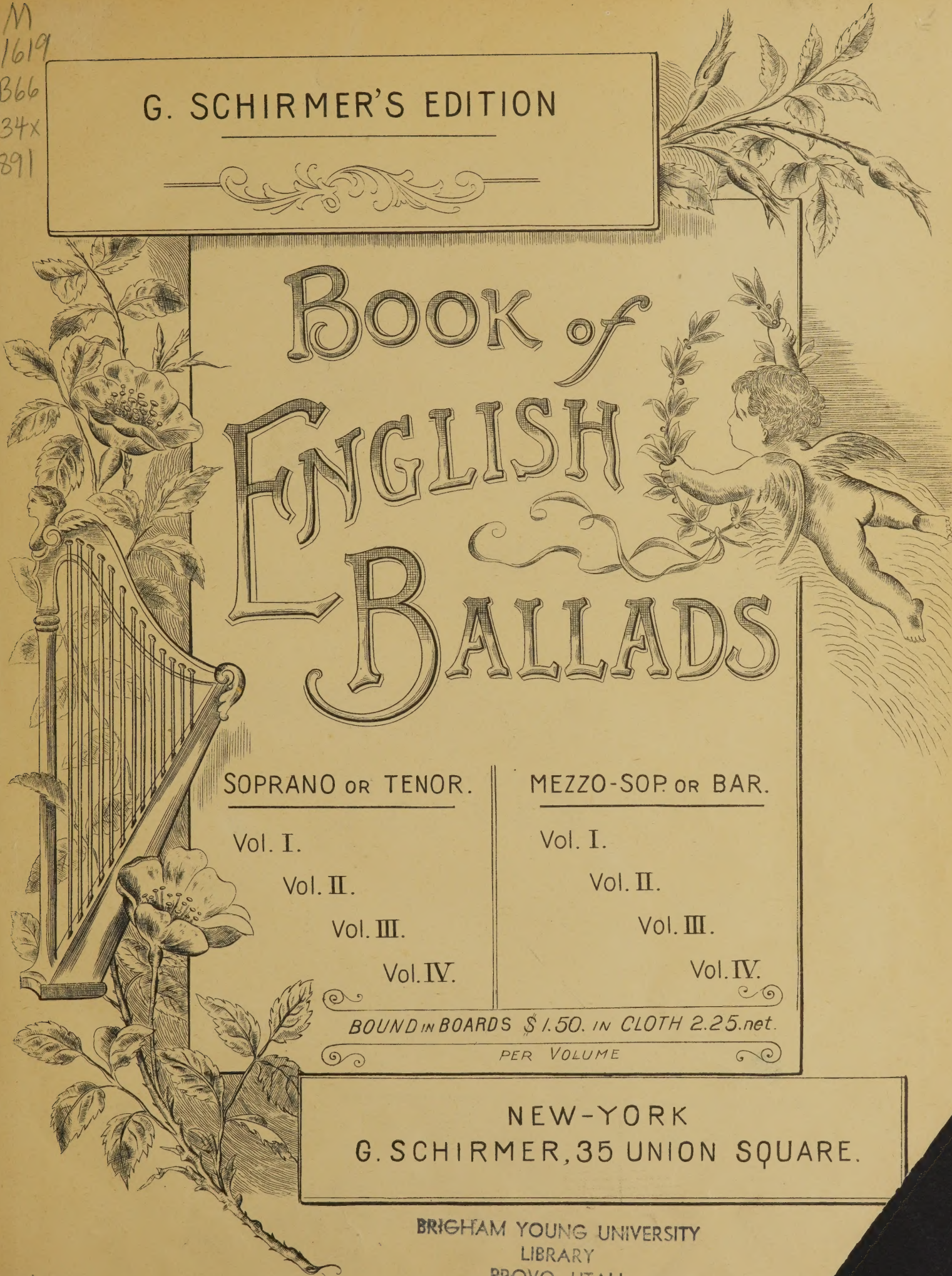
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G. SCHIRMER'S EDITION



BOOK of ENGLISH BALLADS

SOPRANO OR TENOR.

Vol. I.

Vol. II.

Vol. III.

Vol. IV.

MEZZO-SOP. OR BAR.

Vol. I.

Vol. II.

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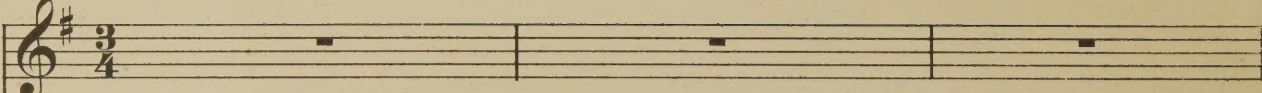
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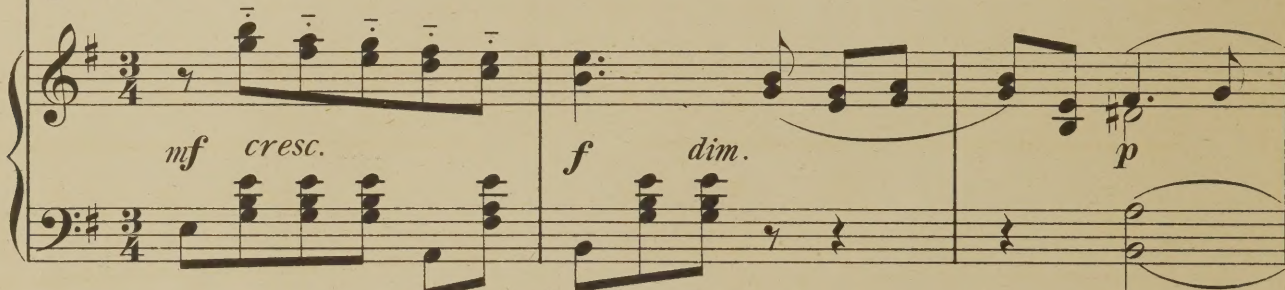
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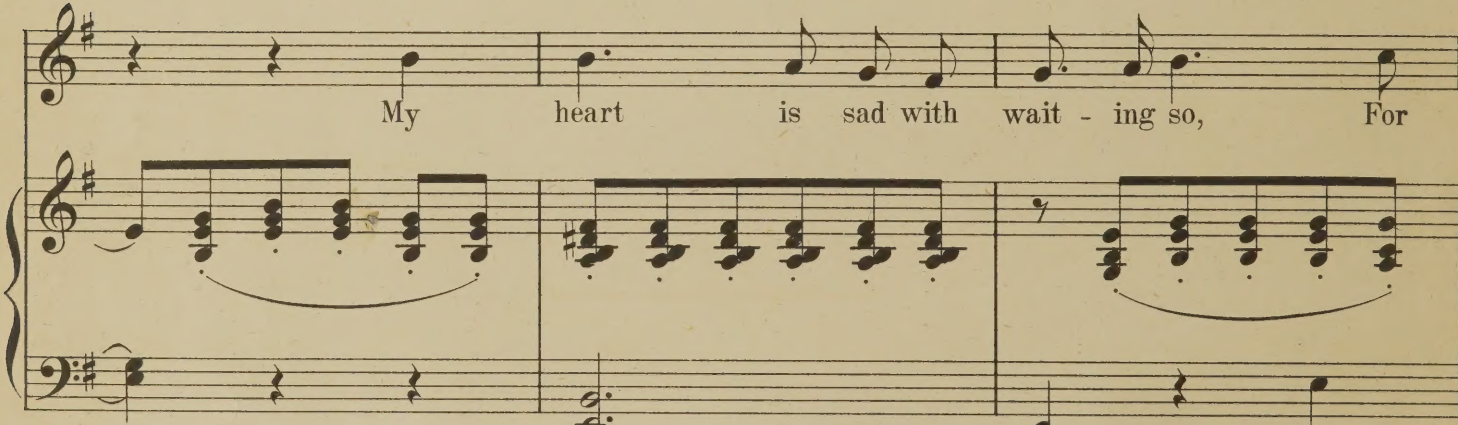
IS IT FOR ME?

Words by G. CLIFTON BINGHAM.

J. BARNBY.

VOICE. 

PIANO. 


My heart is sad with wait - ing so, For


good news with its lag-gard feet; The long days come, the

long days go, The wea - ry hours are in - com - plete. Yet

Animato. hark, a step falls 'on mine ear, A *poco a poco*

fig - ure at the thres - hold stands; The look'd and long'd for words are

here, All trav - el - stain'd from dis - tant lands Is it for

me, at last, at last, Sweet written words from o-ver the

Red. * *Red.* * *Red.* *

sea, To bid my sor - row aye go past. Is it for.

mf *cresc. accel.*

mf *cresc.* *accel.*

Red. * *Red.* * *Red.* * *Red.* *

me, for me? Is it for me, for

ff

ff

me?

ff *mf*

Red. * *Red.* *

Ped. *

p

Far, o - ver land and sea they speed, The

thoughts those writ - ten words a - wake, Till mist - - y grow the

eyes that read, With tears that are for glad-ness' sake. Al -

Animato. *poco a poco.* - - -

read - y seems my heart to beat At thought of all that lips will

say, How loy - al hands will once more meet, *f* Life's

ff ful - lest joy be mine that day. Is it for me, at last, at

ff

last? Sweet writ - ten words from o - ver the

Red. * *Red.* *

sea, All tears are shed, all

mf

sor - row past, It is for me, for

accel. cresc.

me! It is for me, for

ff

me!

ff

*

LOVE IS A DREAM.

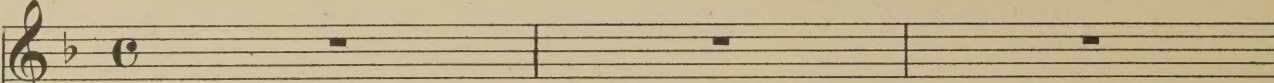
SONG.

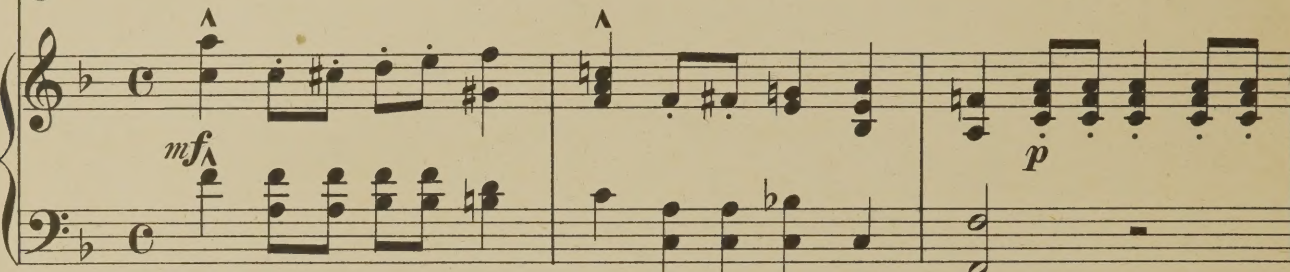
(SOPRANO or TENOR.)

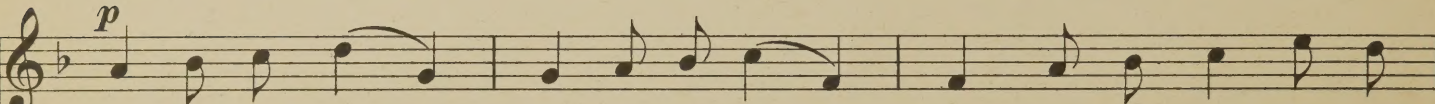
Words by S. F. HOUSELEY.

FREDERIC H. COWEN.

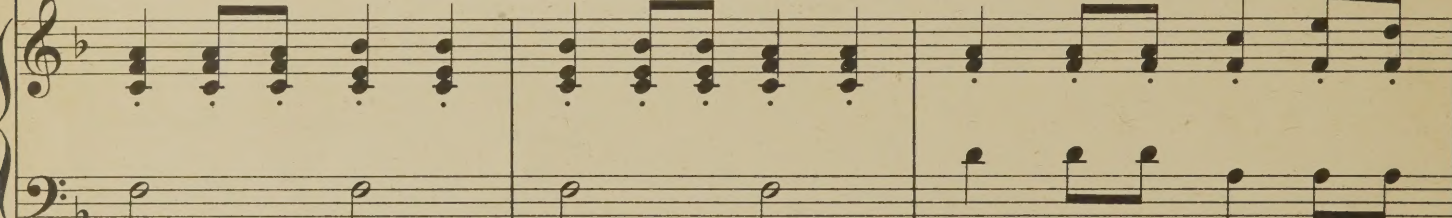
Moderato quasi Andantino.

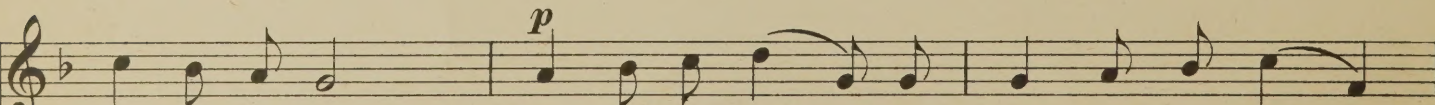
VOICE. 

PIANO. 

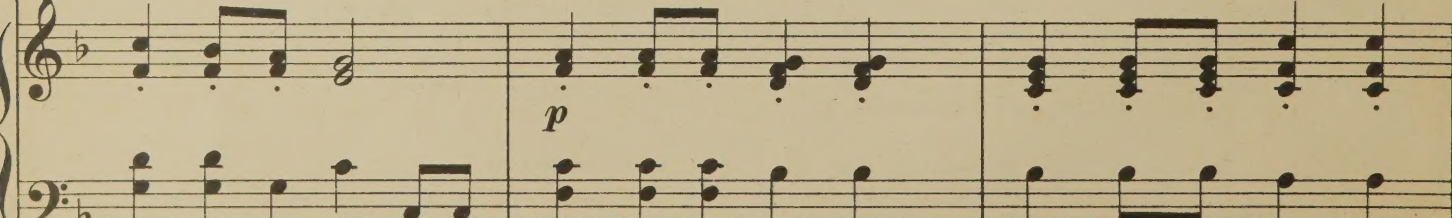
p 

Ti - ny white cloud - lets float - ed a - bove us, Scent of white clo - ver came



p 

o - ver the lea, Down in the val - ley the sheep - bells were ring - ing,

p 

poco cresc.

Sun-beams danc'd mer-ri - ly o - ver the sea. Far down be-low us the

poco cresc.

brook - let was flow - ing, Larks sang their mat - ins to

cresc.

heav'n a - bove, O - ver the hill - side we wan - der'd to-gether,

cresc.

dim. e rit.

Whis - per-ing soft - ly our sto - ry of love.

dim. e rit. *p* *rall.*

Andante, (quasi Tempo di Valse.)

p

Love is a dream, sad is the a - wak - ing Sun - shine and

p

Red. * *Red.* *

cresc. *rit.* *mf a tempo.*

sor - row must ev - er meet Love is a dream; ah!

dim. *cresc.* *colla voce.* *mf*

Red. * *Red.*

espress. *accel. e cresc.*

could it last for - ev - er, For life is hard, for life is

accel. e cresc.

* *Red.* *

f rit. *dim. e rit.*

hard, life is hard, and love, and love so sweet.

f rit. *p*

Tempo I. *p* The lark's song ceas'd and the ros-es fad-ed,

mf *dim.* *p*

Shad-ows grew long-er and day-light died, *p* Slow-ly we wan-der'd down to the val-ley,

p

poco cresc. Hand clas'd in hand by the brook - let's side. The air was heav-y with scent of white clo-ver, The

poco cresc.

cresc. rest - less sea had a sound of pain, The day was o - ver, our dream was bro-ken, And

cresc.

rit.

life and sor - row came back a - gain.

p rit. *pp* *rall.*

Andante, (quasi Tempo di Valse.)

pp

Love is a dream; sad is the a -

pp

Red. *

wak - ing, Sun - shine and sor - row

Red. *

cresc. *rit.* *mf a tempo.*

— must ev - er meet Love is a

cresc. *dim.* *colla voce* *mf*

Red.

accel. e cresc.

dream;— ah! could it last for - ev - er, For life is

accel. e cresc.

* *Red.* *

hard, for life is hard,

rit.

hard, and love, and love so sweet.

f rit.

life is hard, and love, and love so sweet.

f rit. *colla voce.* *f* *a tempo.*

f *Red.*

dim. *f*

* *

Sing to me.

Words by
FRED. E. WEATHERLY.

L. DENZA.

Andante sostenuto.

VOICE.

PIANO.

p tranquillo.

p

Sing to me, ——— O sing to

rall.

leggero.

me

When the light

is

low,

As in

days _____ that used to be, Songs of long a -

go : *p* While I watch _____ your ten - der

col canto.

eyes _____ In the moon - - - light gleam, Sing the

rit.

col canto.

old _____ sweet mem-o - ries, Sing, and let me

rit.

col canto.

stent.

dream, Sing, and let me dream.

*p**col canto.**p**p*

Sing to me, ———— O sing to

*rit.**p*

me, As I hear you sing All the

fears ———— for days to be

From my heart

take

wing. *p* As I look _____ in-to your eyes, Then I

col canto.

can for - get All the bit - - ter memo -

rit.

col canto.

ries, All the wild re - gret, All the wild re -

rit. *stent.*

col canto. *col canto.*

gret.

p *rit.*

pp rit.

Sing to me, ———— O sing to me, Sing and

p *col canto.*

let me know, You are all ———— you used to

be In our long a - go; When we

p *col canto.*

trod ———— the prim-rose ways, Ere we

had to part, Sing, O sing of those dear

rit.

col canto.

This system contains the first four measures of the piece. The vocal line begins with a half note 'had', followed by a half note 'to', and then a half note 'part,'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The tempo marking 'rit.' appears above the vocal line in the third measure, and 'col canto.' is written below the piano part in the fourth measure.

days, Give me back your heart, give me

animando.

This system contains measures 5 through 8. The vocal line continues with 'days,' in measure 5, 'Give' in measure 6, 'me back your heart,' in measure 7, and 'give me' in measure 8. The piano accompaniment maintains the eighth-note texture. The tempo marking 'animando.' is placed above the piano part in measure 7.

back, give me back your

col canto.

This system contains measures 9 through 12. The vocal line has 'back,' in measure 9, 'give me' in measure 10, 'back' in measure 11, and 'your' in measure 12. The piano accompaniment continues with the eighth-note pattern. The tempo marking 'col canto.' is written below the piano part in measure 11.

heart.

f deciso.

This system contains measures 13 through 16, which conclude the piece. The vocal line has a final half note 'heart.' in measure 13, followed by rests in measures 14, 15, and 16. The piano accompaniment continues the eighth-note pattern until measure 15, where it ends with a final chord. The tempo marking 'f deciso.' is written below the piano part in measure 13.

Tell her I love her so.

Words by F.E.WEATHERLY. M.A.

P.DE FAYE.

Andantino con moto. (♩ = 72)

PIANO.

mf *ben marcato*

il basso.

cresc.

1. Gleam,
2. Greet,

gleam, — O
greet, — O

dim.

p

sil - ver stream, — Sea - ward gai - - ly swell - - -
soft - ly my sweet, — By thy spangled mar - gin roam - - -

ing, — Flow, flow, whis - p'ring low, —
ing, — Croon, croon, un - der the moon, —

p

cresc.

cresc.

To your banks my sto - ry tell - - - ing.____
In the ten - der love - tide gloam - - - ing.____

pp L.H. *lusingando.*

pp poco più lento.

Far, far o'er sand - y bar,
Greet, greet, soft-ly my sweet,

pp colla voce.

espress. *a tempo. cresc.*

Lies my lit - tle one's dwell - ing. Flow, — flow — mer - ri - ly, mer - ri - ly
Tell her that I am com - ing.

a tempo. cresc.

f *dim. e rit.* 1.

flow, — Tell her I love her so, — I love her so. —

f *dim. e rit.* *mf marcato.*

2. *plaintivo.*
so, Say,
p *dim.* *rit.* *pp* *poco marcato.*

cresc.
say, when she's a - way, Life is dark and
cresc.

dim. *cresc. animandosi.*
lone - - - ly, Bright and fair when she is
dim. *cresc.*

f
near, For 'tis she is the sun - shine on - - - ly,
f *dim.*

pp poco più lento.

Greet, greet,

p

colla voce.

rit.

a tempo. cresc.

soft-ly my sweet, She is my love, mine on - ly, Flow, — flow, —

a tempo. cresc.

cresc.

f ad lib.

mer-ri-ly, mer-ri-ly flow, — Tell her I love her so, — I love her

cresc.

f colla voce.

so, —

ff

SWINGING.

Words by W. K. CLIFFORD.

CÉCILE S. HARTOG.

Andantino grazioso.

VOICE. *p* Swing, swing,

PIANO. *p molto legato.*

swing, In the drow - sy af - ter - noon. Swing, swing,

swing, Up I go to meet the moon, *f* Swing, swing, swing,

p *cresc. poco a poco.*

swing, swing, swing, I can see as I go high,

p *cresc. poco a poco.*

f

Far a - long the crim - son sky; I can see as I come down, The

f

mf

tops of hous - es in the town; High and low, Fast and slow,

p

dim. e poco rit.

Swing, swing, swing, High and low, Fast and slow, Swing, swing,

dim. e poco rit.

swing.

a tempo.

p *cresc.* *dim.*

p

Swing, swing, swing, See, the sun is gone a - way

mf

Swing, swing, swing, Gone to find a bright new day.

f *p*

Swing, swing, swing, Swing, swing, swing,

f *p*

p *agitato e cresc. poco a poco.*

I can see as up I go, The

agitato e cresc. poco a poco.

pop - lars wav - ing to and fro,

f *dim.*

I can see as I come down, The

f *dim.*

lights are twink - ling in the town High and low,

Fast and slow, Swing, swing, swing,

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line consists of three measures with lyrics 'Fast and slow, Swing, swing, swing,'. The piano accompaniment is written for both treble and bass staves, with the left hand playing a steady eighth-note bass line and the right hand providing harmonic support with chords and moving lines.

High and low, Fast and slow, Swing, swing, *dim.*

The second system continues the piece. The vocal line has lyrics 'High and low, Fast and slow, Swing, swing,' followed by a *dim.* (diminuendo) marking. The piano accompaniment continues with similar rhythmic patterns, ending with a *dim.* marking in the final measure.

swing, *p* Swing low, *cresc.* Swing

The third system begins with the vocal line singing 'swing,' followed by 'Swing low, Swing'. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The piano accompaniment features a *pp* (pianissimo) marking in the second measure and continues with a crescendo through the final measure.

high... *dim.* *p*

The fourth system concludes the piece. The vocal line starts with 'high...' and ends with a final note. The piano accompaniment features a *dim.* (diminuendo) marking in the second measure and a *p* (piano) marking in the third measure. The system ends with a double bar line and a decorative flourish.

"IS IT TOO LATE?"

SONG.

Words by EDWARD OXENFORD.

(*SOPRANO or TENOR.*)

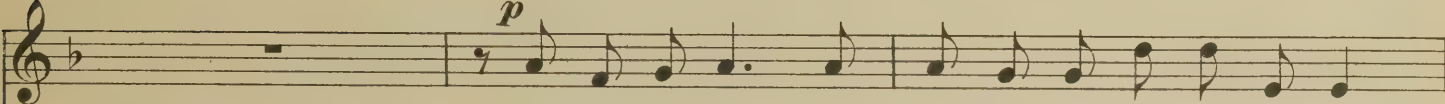
LAWRENCE KELLIE.

Moderato.


VOICE. 

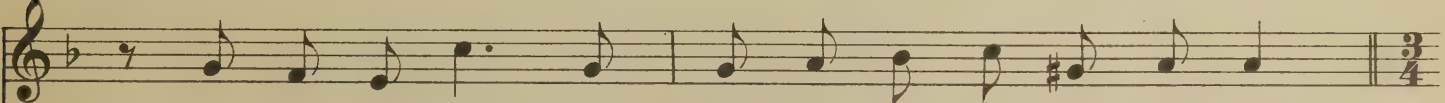
PIANO. 

con Ped.

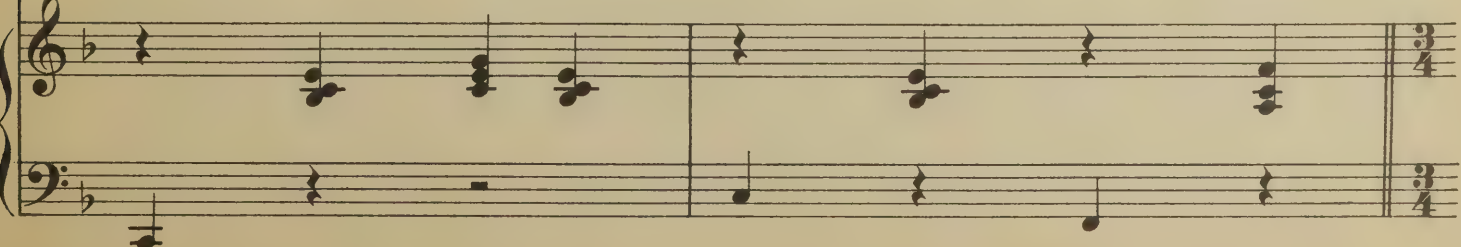


Is it too late to crave For-give-ness for the past?





Is it too late to save Thy love, now wan - ing fast?



Oh! if an er - ring heart Could con - trite

Red. * *Red.* * *Red.* *

ev - er be, Is it the coun - ter - part Of

Red. * *Red.* * *Red.* *

poco rit. that which pleads with thee? *Più lento.* Is it too

colla voce. *p*

late, Is it too late?

f *3*

accel. - - - *poco rit.*

Ah, no, the past for - give, for - get, And be to me and I to thee, As

accel. *colla voce.*

f

when our hands in plight - ing met .

Moderato.

f *p*

p

Is it too late? Ah,

p

no! for thou wilt grant my plea! Ten - der - ly words will flow And comfort yield to me;

On - ly a life of pain , An end - less

Red. *f*

wish to die, Were mine should'st thou dis - dain My

Red. *f*

poco rit pray'rs, and pass — them by. *p* *Più lento.* Is it too

colla voce *p*

late, Is it too — late?

f *3*

accel.

Ah, no, the past for - give, for - get, And be to

accel.

poco rit.

me and I to thee, As when our hands in plight - ing

colla voce.

cresc. ed accel.

met. Is it too late, Is it too

fz *cresc. ed accel.*

late? Too late?

f

THE GARDEN OF SLEEP.

Words by CLEMENT SCOTT.

ISIDORE DE LARA.

Andante ma non troppo.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a treble clef and a 9/8 time signature. The tempo is marked 'Andante ma non troppo.' The piano part starts with a mezzo-forte (*mf*) dynamic. The voice part enters with a whole note rest. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The lyrics are: 'On the grass of the cliff, — at the edge of the steep, God planted a gar - den, a gar-den of sleep! — 'Neath the blue of the'. The score includes dynamic markings such as *p* (piano) and *rall.* (rallentando). The piano part features several chords and arpeggiated figures. The voice part has a melodic line with some grace notes. The score is divided into three systems, each with a voice staff and a piano grand staff.

On the grass of the cliff, — at the edge of the

steep, God planted a gar - den, a gar-den of sleep! — 'Neath the blue of the

sky, _____ in the green of the corn, _____ It is there _____ *ten.*

_____ that the re - gal red pop - pies are born? _____ Brief days of de - *poco più mosso.*

sire, _____ and long dreams of de - light, _____ They are mine when my

pop - py - land com - eth in sight. O! heart of my *p allargando.*

col canto.

heart! _____ Where the pop - pies are born _____ I am wait - ing for

thee, _____ in the hush of the corn. _____ *f* O! heart of my

heart! _____ *f* where the pop - pies are born, _____ I am wait - ing, am

wait - ing for thee, in the hush of the corn. _____ *pp*

p In my gar - den of

sleep, — Where red pop - pies are spread, — I wait for the

liv - ing, a - lone with the dead! — For a tow - er in

ru - ins stands guard o'er the deep, — At whose feet —

are green graves of dear wom - en a sleep! Did they love as

rit. *poco più mosso.*

col canto.

I love, when they lived by the sea? Did they wait as

p.

I wait for the days that may be? O! Life of my

p. *allargando.*

allargando.

life! on the cliffs by the sea, By the graves in the

grass, _____ I am wait - ing for thee! _____ *f* O! Life of my

life! _____ on the cliffs by the sea, _____ By the graves in the

grass I am wait - ing am wait - ing, for thee. *ff*

ff *accel.*

You are mine.

SONG.

Words by
G. CLIFTON BINGHAM.

FREDERIC N. LÖHR.

Moderato.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato.'.

Voice Part:

- Measures 1-3: Rest.
- Measures 4-5: *dolce.* I love you, when the long day
- Measures 6-7: pass - - es, And grey night opens wide her gates, When

Piano Part:

- Measures 1-3: *mf* (mezzo-forte). The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.
- Measures 4-5: *dolce.* (dolce). The melody continues with a long note in measure 4.
- Measures 6-7: *p* (piano). The piano part features a more active melody in the right hand and a simpler accompaniment in the left hand.

cool winds move a - mong the grass - es And

p espress.

low birds mur - mur to their mates; I

p

mf

see your ten - der eyes, mine meet - ing In

mf

cresc.

yon bright stars that shine a - bove; In

cresc.

dolce.

song of bird in zeph-yr fleet - - ing, I

dolce.

hear your voice, the voice I love! I

riten.

riten.

a tempo.

f love you; be — it night or morn - ing, You still are

f a tempo.

cresc.

cresc.

mine, are mine the long hours through, For

f

f

no fair thing the world a - dorn - ing But hath some

affrett.

count - er - part in you, some

affrett.

count - er - part in you.

rit. *ff*

f rit. *f* *ff*

dolce.

p

dolce.

I

love you, when the morn-ing wak - ens, And

day in ro - sy splen-dor dawns; When

sleep the si - lent lea for - sak - ens, And

p espress.

shad - ows die from dew - y lawns! I

p

mf

see your smile to mine re - ply - - - ing In *cresc.*

mf *cresc.*

ev - - 'ry sun-ray from a - bove, In

dolce. waft - - ed blos-som fra-grance, dy - - ing, I

dolce.

riten. feel the pres - ence that I love! I

riten.

f *a tempo.* *cresc.*

love you; be— it night or morn - - ing, You still are

f *a tempo.* *cresc.*

mine, are mine the long hours through, For

f

no fair thing the world a - dorn - - ing But hath some

affrett.

count - - er - part in you, some

affrett.

count - - er - part, some count-er - part in

riten. *opp. 2:* *ff*

ff

you!

fff *f*

LEAVING, YET LOVING.

Words by
E. BARRETT BROWNING.

THEO. MARZIALS.

Not too quick.

Voice.

Piano.

The first system of the musical score. The voice part has a whole rest. The piano accompaniment is in 9/8 time, starting with a forte (f) dynamic. It features a series of chords in the right hand and single notes in the left hand.

The second system of the musical score. The voice part has a whole rest. The piano accompaniment continues with a forte (ff) dynamic, then a 'poco rall.' (poco rallentando) section, and ends with a 'pp' (pianissimo) section. The lyrics 'There is' are written above the piano part.

The third system of the musical score. The voice part has the lyrics 'no one be - side thee, And no one a - bove thee, Thou'. The piano accompaniment continues with a steady rhythm.

The fourth system of the musical score. The voice part has the lyrics 'stand - est a - lone as the night - in - gale sings, And my'. The piano accompaniment continues with a steady rhythm, ending with an 'accel.' (accelerando) marking.

words that would praise thee are im - po - tent

accel. *ff*

things. For none can express thee, tho' all should approve thee, For

pp

none can ex-press thee, tho' all should ap - prove thee, I

accel.

love thee so dear, that I on - ly can

f *ff pp*

leave thee, I love thee so dear, that I on - ly can

leave thee.

calando.

Say,

ff *pp*

what can I do for thee, wea-ry thee, grieve thee?

rall. e dim. *pp colla voce.*

Lean on thy bo-som, new bur-den to add? Weep my tears

colla voce. *accel.* *accel.*

o - ver thee, mak-ing thee sad a tempo. Oh!

f accel. *p*

hold me not, Oh! lovemenot, love me not, Oh! holdmenot, lovemenot, let me re-

ppp stretto. *f*

trieve thee, I love thee so dear, that I

stretto. *f* *f* *f*

on - ly can leave thee, I love thee so

ff pp *rall.*

dear, that I on - ly, I on - ly can leave thee, — I on - ly can

leave thee.

calando. *colla voce.* *dim.* *dim.*

Red. *

ASK NOTHING MORE.

Words by A. C. SWINBURNE.

SOPRANO.

THEO. MARZIALS.

Passionate, but not too quick.

PIANO. *f*

VOICE.

Ask nothing more of me, Sweet, All I can give you I give.

pp

Heart of my heart, were it more, More would be laid at your feet,

Love that would help you to live, Song that would spur you to soar;

f

Ask noth - ing more of me, Sweet, _____ Ask nothing more, nothing

more, *slargando.*

All things were noth-ing, noth-ing to give,

pp a tempo.

Once to have sense of you more, Touch you and dream of you, Sweet,

Think you, and breathe you and live, Swept of your wings as you soar,

Trod-den by chance, by chance of your feet, Trod-den by chance, by

slower.

chance of your feet, I, who have love and no more,

slargando molto. *ppp* *colla voce a tempo.*

Give you but love of you, Sweet. He that hath more let him give,

f passionate.

He that hath wings let him soar, Mine is the heart at your feet,

Here that must love you to live Mine is the heart at your feet, —

Here that must love you to live, here, here,

quicker.

Here that must love — you, love you to live!

SLUMBER SONG.

Written by GEORGE WEATHERLY.

TITO MATTEI.

Andante.

VOICE.

PIANO.

Mid a wealth of roses Full of fragrance

deep, Where the dai-sy clos-es Pet-als fair in sleep, Leaving far be-

poco stent.

hind us All that has op- prest, Where no care can find us Let us dream__ and

Agitato.

rest! For cares fill heart and mind, And eyes seem made to

poco più animato. *cresc.*

weep, And so 'tis sweet, sweet to find Forget - ful-ness in

f *p* *dim.*

cresc. *dim.*

sleep! 'tis sweet, 'tis sweet to

find For-get-ful - ness in__ sleep! Ah! Un-der the

p *tranquillo.* *rall.*

sky__ sink-ing to sleep,__ Sweet__

a tempo *pp*

And. * *And.* * *And.* * *And.* *

'tis__ to lie__ un - - der__ the sky__ Fall-ing a -

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

sleep.__ falling a sleep,__ fall - - ing a -

ten. *rall.* *p ten.* *pp*

And. * *And.* * *And.* * *And.* *

sleep! *p* Neath the stars that

mf *cresc.* *poco rall.* *p*

glim - mer, Crad - led in the sky, Where the moon - beams

shim - mer, Tell - ing night is nigh, With soft air en -

p

fold - en, Mosses for a nest, In the si-lence gold-en, Let us sleep and

p

Agitato.

rest! For in both heart and mind Regret lies ver - y

poco più animato.

crese.

deep And so 'tis sweet, sweet to find Forget - fulness in

f *p* *dim.*

sleep! 'tis sweet, 'tis sweet to

crese. *dim.*

find For-get-ful - ness in sleep! Ah! Un-der the

p *pp* *rall.*

p tranquillo. *p* *rall.*

sky sink-ing to sleep Sweet

pp

And. * *And.* * *And.* * *And.* *

'tis to lie un-der the sky Fall-ing a -

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

sleep, Falling a - sleep, fall - ing a -

ten.

And. * *And.* * *And.* * *And.* *

And. rall. ten. pp

sleep, a - sleep!

pp sine alla fine.

And. * *And.* * *And.* * *And.* * *And.* *

BEST OF ALL.

(For SOPRANO or TENOR.)

Words and Music by FRANK MOIR.

Andante cantabile.

Voice.

mf

1.'Tis all the world to
2. I know full well the

Piano.

mf

mf

have thee near, And worse than death to be with - out thee, My heart is sad when
earth is fair, The heav'n a - bove in a - zure shin - - eth, My heart is full of

p

p

cresc.

con molto espress.

I'm a-lone, Yet still I do not doubt thee. I long for thee; I sigh for thee, Tho'
grat-i-tude Yet still for thee it pin - eth. I long for thee; I sigh for thee, Tho'

cresc.

cresc.

na - ture's choic-est gift sur - - round me, } I still must wish for thee, I still must
 bright the sun-shine falls a - round me, }

poco rall.

seek for thee, Nor be at rest, nor be at rest, Till I have found thee.

mf più mosso ed agitato.

Tempo I.

3. Tho' Earth may smile and

Sun may shine, And I may feel the touch of na - ture, Tho'

cresc. e rit.

I may see in vis-ions bright — thy face, and ev - 'ry

cresc. e rit.

f *fp.* *più lento.* *p*

feat - ure, There still re-mains a heav - y load An

f *f* *p* *più lento.*

ach - ing void of longing sor - row, Which I a - lone can

feel, And on - ly sleep can heal, With balm - y wing, with balmy

Ad. *

Ad. *

wing: un - til to - mor - row. Then come to me, O!

rall. *f* *m maestoso.*

rall. *f*

And. *

come to me, 'Tis worse than death to be with - out thee, And I will

con passione.

And. *

live for thee, And I will love but thee, And be at rest, And be at

accel. *f* *cresc.*

accel.

And. *

rest, when I have found thee.

ad lib.

f *f* *f*

And. *

Love's old sweet song.

Words by
G. Clifton Bingham.

(*SOPRANO or TENOR in A \flat .*)

J. L. MOLLOY.

Andante con moto.

PIANO.

rit. a tempo.

Red.

Once in the dear dead days beyond re-call, When on the world the mists be-gan to fall,

Out of the dreams that rose in hap-py throng Low to our hearts Love sung an old sweet song;

mf

E - ven to - day we hear Love's song of yore, Deep in our hearts it dwells for e - ver - more,

Foot-steps may fal - ter, weary grow the way, Still we can hear it at the close of day.

mf

So till the end, when life's dim shadows fall, Love will be found the sweetest song of all.

p

a tempo.

Just a song at twi-light, when the lights are low, And the flick-'ring

p cantando.

sempre Rwd. Rwd.

shad-ows soft-ly come and go; Tho' the heart be wea-ry

f

mf

Rwd. Rwd.

sad the day and long, Still to us at twi-light comes Love's old song; comes

ad lib.

Love's old sweet song.

f animato.

rit.

Rwd. Rwd.

ONLY TO-NIGHT.

or

(THE LAST WALTZ.)

Words and Music
by J. L. MOLLOY.

Voice.

1. On-ly this once, on- ly this once
2. After to-night, af-ter to-night

Piano.

dance with me love, to - night. — Let us for-get all our re-gret,
what will to - mor - row be? — You in the light, I in the night,

let us be gay and bright. — Love! how the
out on the roll - ing sea. — What is there

mu - sic bears us on lingering the ech - oes die —
left me O my love? on - ly a wraith of yore — a

just as it rang, just as we sang in the days that are gone by. —
 rose that is dead, a word that is said and a dream that comes no more. —

1-2. On-ly to-night, on-ly to-night, Hark to the old re-frain. —

Hark how it sings, tender-ly brings back all the past a-gain. —

rall. 1.

colla voce.

f

2.
gain. — The music is fading and dies — while we dream —

ing. stand — there are tears in your passion-ate eyes — as I hold your

hand — O love for the last time whis-per sweet and

low — Say you love me dar - ling — once be - fore I

go. ——— On - ly to - night, on - ly to - night,

hark to the old re - frain. ——— Only to - night, just for to - night, but never for

me a - gain. ——— Only to - night, on - ly to - night, but nev - er for

rall.

me a - gain. ———

The Parting Kiss.

Words by F. E. Weatherly.

Mrs. L. Moncrieff.

Tempo Moderato.

VOICE.

PIANO.

mf

We were

float-ing in the moon-light, On a sil-ver sea a-lone,— Do you

colla voce.

think of it, my dar-ling? Do you think of it mine own? You were

rall. poco.

tempo.

colla voce.

tempo.

near me, my be - lov - ed, You re - mem - ber all we said, — With the

sil - ver ` sea be - neath us, And the mag - ic sky o'er - head! Oh

ff rall. poco.

Red.

accel.

love, how fast the hours go past, Oh

colla voce.

love, how fast the hours go past, One

ff
kiss be-lov - ed, 'tis our last, One kiss be-lov - ed,
ritard. molto.
colla voce. ritard. molto. colla voce.

'tis our last! I am
Dreamingly.
rit. accel. f p

dream-ing, oh be - lov - ed, Last night was years a - go, — We have

rall. poco

said good - bye for - ev - er, And my heart is cold as snow, Is there

rall. poco *marcato.*

cresc. rall.

nev - er a wave be - lov - ed, Is there nev - er a sil - ver line, — That will

rall. *colla voce.* *f* *ff*

f rall.

car - ry my soul to the o - cean, And — bur - y it deep with thine? Oh

colla voce. *rall.* *ff rall. poco*

accel. poco.

love, how fast, the years go past, Oh love, how fast, the

accel. poco.

years go past, That kiss, be- lov - ed, was our last, That

rall. colla voce. *ff colla voce.* *colla voce.*

And.

kiss, be - lov - ed, be - lov - - - ed was our

last.

accel. *ff*

16
QUEEN OF THE EARTH.

Words by H. L. D'ARCY JAXONE.

CIRO PINSUTI.

Andante moderato.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Andante moderato'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The voice part enters with the lyrics 'An an - gel in all but name is she, O'er'. The piano accompaniment includes dynamic markings such as *p*, *cresc.*, *dim.*, and *p dolce*. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is 'Andante moderato'. The piece concludes with a final chord in the piano part.

An an - gel in all but name is she, O'er

life her vig - il keep - ing; Whose wings are spread, o'er each cra - dle

bed, Where the hopes of earth lie sleep - ing.

f

The He-ros that van-quish a - mid the strife, And

mf

f

write their names on the scroll of life, Have fought for the fade - less

f

poco dim. *rit.* *a tempo.*

lau-rels of fame, To lay their crowns on her sa - cred name,

poco dim. *rit.* *a tempo.*

cresc. e rall. molto.

To lay their crowns on her sa-cred name! _____

cresc. e rall. molto.

f *Molto maestoso.* *dim.* *f*

Wide as the world is her king - dom of power, Love is her

f *maestoso.* *dim.* *cresc.* *f*

sceptre, her crown and her dower, In ev - 'ry heart—she has

animando. *animando.*

fash - ion'd her throne As queen — of the earth she reign - eth a -

cresc. *poco a poco.* *cresc.* *poco a poco.*

lone, As queen — of the earth she reign - eth a - lone.

rall. *f* *allargando.* *rit.* *molto grandioso.*

rall. *ff* *allargando.* *col canto.*

f

f

rall. e dim.

p *Tempo I.*

An an-gel in all but power is

p *Tempo I.*

dolce con espress.

she, 'Mid scenes of shade — and sor - row: She weaves thro' each night, a

cresc.

cresc.

lad-der of light, That leads to a bright to - mor - row.

p

f

She launches each life on the sea of Time, And guides each

mf

f

helm to the far - - off clime; Her pin - ions of love are

spread in each sail, Till she casts the an - chor with - in the

poco dim. *rit.*

vale, Till she casts the an - chor with-in the vale! _____

a tempo. *sf* *crese. e rall.*

Wide as the world is her king - dom of

Molto maestoso. *dim.*

Maestoso. *molto.* *f* *dim.*

power, Love is her sceptre, her crown, and her

cresc. *f*

dower; In ev - 'ry heart— she has fash - ion'd her throne, As

animando. *cresc.*

queen — of the earth she reign - eth a - lone, As queen — of the

e animando assai. rall. ff allargando.

earth she reign - eth a - lone!

molto rit. a tempo. col canto. f

Time and Tide.

(Soprano or Tenor.)

Words by
H. L. D'ARCY JAXONE.

PAUL RODNEY.

Molto moderato.

PIANO.

mf

VOICE.

mf

O riv - er, riv - er, roll - ing on! Turn thy tide for one lit - tle day;

Let me live in the far - a - way, In the days that are dead and gone.

Let me play as a child once more, In and out of the home - stead door;

Give me back what you bore from me, Faith and hope in my-self and thee.

rall.

L'istesso tempo. (♩. = ♩)
mf con espr.

Oh, Riv - er of Life! I am rest - less as thee, The spring - tide of Life will not

mf

come back to me; — So Time and Tide, I will go with thee,

f cresc. *ff*

f cresc. *ff*

a tempo. *mf rall.*

On - ward and on to E - ter - - ni-ty, On - ward and on to E -

a tempo. *mf rall.*

ter - - - ni - ty.

a tempo.

mf

Quicker.

mf

O riv - er, riv - er, roll - ing on!

mf

Thou art my life, and I thy heart; Thy fate and mine nev - er can part,

Till Time it-self is past and gone. Till the riv - er shall meet the sea,

Till the past shall re-turn to me, Till the twi-light shall tint the West,

ad lib.
Car-ry me, car-ry me, home to rest; Till the twi-light shall tint the West,

colla voce.

rall. Car-ry me, car-ry me, home to rest. *L'istesso tempo.* Oh, Riv-er of Life! I am

rall. *mf*

rest-less as thee,— The shad-ows are fall-ing o'er you and o'er me;— So

f

cresc. - - - - - *ff* *a tempo.*

Time and Tide, let me go with thee, On - ward and on to E-

a tempo.

mf

ter - - ni - ty, So Time and Tide, let me go with thee,

mf

rall. *f*

On - ward and on to E - ter - ni - ty, On - ward and on to E -

rall.

a tempo.

ter - - ni - ty!

f *a tempo.*

FAITHFUL.

Words by

MARY MARK-LEMON.

(SOPRANO or TENOR.)

JOSEPH L. ROECKEL.

Andantino.

PIANO.

The piano introduction is in 9/8 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line starts with a half note F3, followed by a quarter note G3, and then a half note A3. The introduction ends with a half note Bb4 and a quarter note A4. The tempo is marked 'Andantino' and the dynamics are 'mf' and 'rit.'.

mf *rit.*

Andantino.

Andantino tranquillo.

Friend-ship has failed us, old trust has gone, Love that was dawn-ing is

The vocal line is in 4/4 time, key of B-flat major. It starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in 4/4 time, key of B-flat major. It starts with a half note F3, followed by a quarter note G3, and then a half note A3. The tempo is marked 'Andantino tranquillo' and the dynamics are 'p'.

p

dead; Life and its sun-shine is cloud-ed o'er, — Aye, for the past has

The vocal line is in 4/4 time, key of B-flat major. It starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in 4/4 time, key of B-flat major. It starts with a half note F3, followed by a quarter note G3, and then a half note A3. The tempo is marked 'rall.' and the dynamics are 'colla voce'.

rall. *colla voce.*

fled. You will for-get, and our sto-ry will seem The

The vocal line is in 4/4 time, key of B-flat major. It starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in 4/4 time, key of B-flat major. It starts with a half note F3, followed by a quarter note G3, and then a half note A3. The tempo is marked 'un poco agitando.' and the dynamics are 'cresc. ed accel.'.

un poco agitando. *cresc. ed accel.*

f *con passione.*

dream of a sum - mer day, But I shall re - mem - ber its

cresc. *f*

largamente. *dim.* *pp*

gold - en light When years shall have passed a - way! I

colla parte. *rit.*

Andante sostenuto. *pp con gran espressione.* *agitato.*

thought you loved me once, — I deemed the sto - ry true; — The

pp molto legato. *cresc.*

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

e cresc. *f*

dream has gone, the love has flown, But still I am faith - ful to

ed agitato. *f* *colla parte.*

*largamente e rit.**a tempo.*

you, — But still I am faith - ful to you!

*rit. colla parte.**p dolce.*

Red. * Red. * Red. *

Andante tranquillo.

But, when the world has sung you of sorrow,

*rit. molto.**p**molto espressivo.*

Hid - ing its gold - en beam,

Then, love, I pray that

rall.

you may re - mem - ber Just once a - gain our dream!

rall. colla parte.

agitato.

And when the an - gels guide you to Heav - en, O'er the di - vid - ing

p *agitato.* *sempre cresc.*

ff con passione.

sea, Look on the shore — and give me this wel - come, "I

f

ff largamente.

know you are faith - ful to me?" I thought you loved me

f *colla parte.* *pp* *Andante sostenuto.* *pp* *legatissimo.* *rit.*

Ped. *

Ped. *

cresc.

once, — I deemed the sto - ry true, — When

cresc.

Ped. * Ped. * Ped. * Ped. *

con passione.

shad - ows fall, and love is all, You'll know I was faith - ful to

largamente.

you, ——— You'll know I was faith - ful to you! ———

colla voce.

f

ff Faith - ful to you! ——— Faith - ful to

rit.

molto rit. you! Faith - ful to *a tempo.* you! ———

colla voce.

ff

crese. molto.

fff trem.

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

"SOME ONE."

19

FRANK N. SHEPPERD.

VOICE.

PIANO.

Allegretto.

f legato.

*Andante.
mp con espress.*

Some-one is waiting for some - one,

*Andante.
mp*

Down by the brook in the dell, Some-one is wait-ing for

ritard.
Some - one Wait-ing with love tales to tell.

rit.

p

Some-one is list'-ning for some - one, List'-ning his

p colla voce.

a tempo. mf espress.

footsteps to hear; Some-one a - waits his ca -

a tempo.

ress - es, Lov-ing, and kiss - es so dear.

mf

rit. p

p ritard.

mp

Some-one is wait-ing, wait-ing for some - one, Down by the

mp

f a tempo.

brook in the dell, Some-one is com - ing,

f a tempo.

p ritard. *molto ritard e crescendo.*

Some-one is blush - ing, Some-one loves some - one so well.

p ritard. *ritard. cresc.*

Tempo I.

f legato.

rit.

3

tenero.
mp

Some-one is lov-ing and trust - ing, Some-one is los-ing her

ritard.

mp

ritard.

molto espress.

heart, Some-one is sigh-ing and weep - ing,

molto espress.

rall.

Knowing that soon they must part.

meno moto.

Some-one is gone now, for-

rall.

colla voce.

ev - er, Some-one is left all a-lone.

rall.

portamento. *molto espress.* *rit.*

colla voce. *p* *rall.*

All - all a - lone with her sor - row; Left bro - ken - heart - ed to

Dolente.

moan. Some - one is dead now, Some - one is weep - ing,

f a tempo.

Knowing he loves her too late! Some - one is wait - ing,

ritard. *f a tempo.*

ritard. *f recit. ad lib.* *ff*

wait - ing for some - one O'er by the Gate the Great Pear - ly Gate.

ritard. *f colla voce.* *f* *ff*

ff

20

"DREAMS."

BALLAD.

Words by the BARONESS PORTEOUS.

ANT. STRELEZKI.

Andante con gran espressione.

pe dolce.

VOICE.

PIANO.

1. When
2. When

twi - light comes with sha-dows drear I dream of thee dear one. And
I look back on hap-pier days My eyes are fill'd with tears. I

cantando.

grows my soul so dark and sad aye sad - der than the twi-light sha - dows
see thee then in vis - ions plain so - true so gen - tle and so full of

dolce.

drear. They tell me not to grieve love for thou wilt come. But
love. But now I fear to ask them if thou art 'live. They

rall.

Ah! I can-not tell why I fear their words are false,
tell me not to grieve, love! For thou wilt come at last,

p *rall.*

p *molto espress.*

1-2 Love I—dream of thee! Love I—dream of thee then thou'rt

p *pp*

cresc. molto.

with me, then thou'rt with me till I wake and find it all— is a

poco a poco cresc. *f* *appass.* *rit.*

rit.

dream.

f a tempo. *f* *mf*

"Say you love me."

(SOPRANO or TENOR.)

Words by MAURICE SAGAREZ.

A. STRELEZKI

Andante espressivo.

VOICE.

dolciss.
mp

1. You whispersoft - ly

PIANO.

mp dolce.

p semplice.

in my ear, and say you love me tru - ly, You say your life is

all for me, e'en tho' I prove un - ru - ly; You press my hand and

cresc.

f

fervente.

sigh subdued, You woo with ten - der feel - ing, but love, I beg you,

decresc.

ten.

molto cresc.

vow you love me, here be-fore me kneel-ing. For hearts are false, and

mp *molto cresc.*

f promis-es A-las! are light-ly made.

f *p*

dolciss.
mp

2. True love is not so oft-en found, nor hearts that suit each

p *semplice.*

oth-er, At first, the world for them is bliss! but soon they love an-

mf *poco a poco cresc.* *f*

oth - er. Ah! well I know my eyes, so blue, at - tract your kind at -

fervente.

ten - tion, but soon these charms will fade, then you will

decresc. *ten.*

molto cresc. *f*

quite for-get to men - tion, that trusting wife who's left at home, Since

mp *molto cresc.*

youth and beau-ty fade.

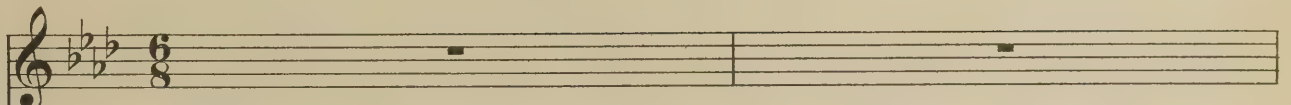
f *p* *pp*


MEMORIES.

22

Words by MARY MARK LEMON.

HOPE TEMPLE.

VOICE. 

PIANO. 

Gold-en the Au - tumn glo - - ry,

Gold-en the boughs a -



bove,

But I wake a dream more gold - - en From the



past once crown'd with love. _____ 'Twas here that we met and

part-ed, _____ 'Twas here that old vows were made, _____ In the *dolce.*

p qui - et calm of the twi - - light, And the wav - ing al - der's

shade, _____ And there comes from the gold - en val - ley _____ A

voice from the far a - way ——— That tells me those hours of

f

Red. * *Red.* * *Red.* *

glad - - ness Will come a - gain some day. ——— It

ff *p*

Red. * *Red.* * *Red.* *

pp tells me that once you lov'd me, It

pp *p*

Red. * *Red.* *

p tells me you love me yet, ——— That a -

p

Red. * *Red.* *

f molto espress. *p*

mid life's chang - es and sor - - - rows You

agitato.

nev - er have learnt to for - get. It

ff appassionato.

tells me that once you lov'd me, It

ff

Red. * Red. *

tells me you love me yet, That a -

ff

Red. * Red. *

ff

mid life's chang - es and sor - - - rows You

ff

Red. *

love me, you love — me yet.

Red. * Red. * Red. *

Red. * Red. * Red. *

p

Tho' you and I are a - sun - - der, Part-ed by land and

p

Red. * Red. * Red. *

p sea, ——— Our hearts are un - al - ter'd by dis - - tance, Our

p

Red. * *Red.* * *Red.* *

love what it used to be; Tho' the ros - es fade with the

p

Red. * *Red.* * *Red.* *

sum-mer, ——— Tho' the Au - tumn leaves fall fast, ——— The

Red. * *Red.* * *Red.* *

flow'r of our life's glad Sum - - mer Shall blossom while life shall

Red. * *Red.* * *Red.* *

last! _____ For there comes a voice in the si - lence _____ That

cresc.

Red. * *Red.* * *Red.* *

on - ly my soul can hear, _____ And whis - pers of hope and

f *ff* *p dim.*

Red. * *Red.* * *Red.* *

pa - - tience, And tells me the dawn is near! _____ It

p *f*

Red. * *Red.* * *Red.* *

tells me that once you lov'd me, It

p

Red. * *Red.* *

tells me you love me yet, ——— That a —

Red. * *Red.* *

mid life's chang - es and sor - - - rows You

nev - er have learnt to for - get. It

tells me that once you lov'd me, It

f

Red. * *Red.* *

f

tells me you love me yet, _____ That a -

f

Red. * *Red.* *

mid life's chang - es and sor - - - rows, You

dim.

p

nev - er have learnt to for - get.

p

Red. *

pp

ppp

ppp

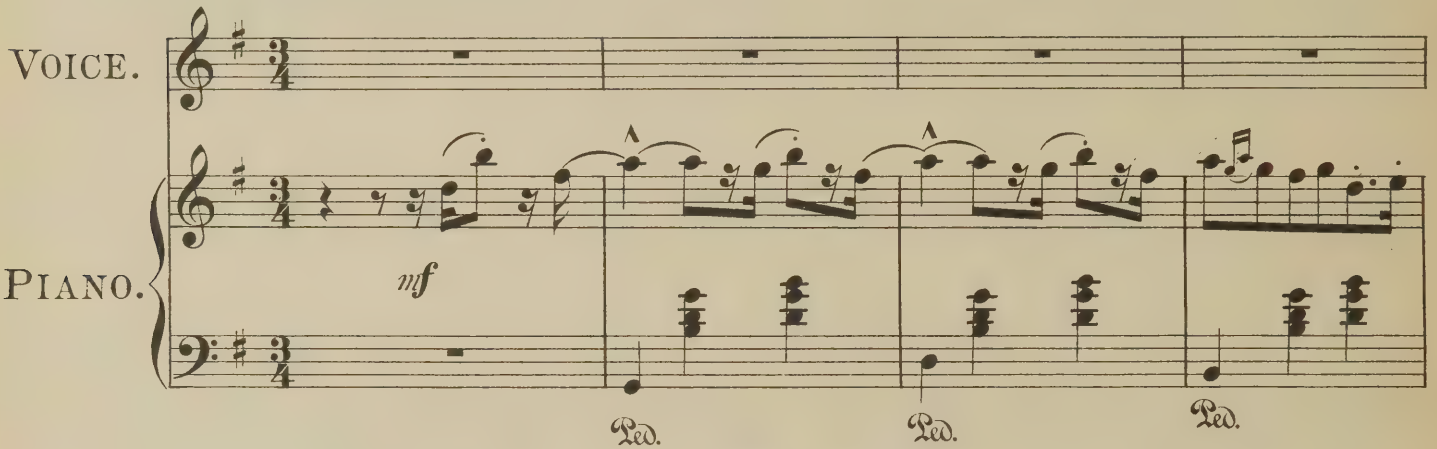
Red. * *Red.* * *Red.* *

MY LADY'S BOWER.

Words by FREDERIC E. WEATHERLY.

Moderato con moto.

HOPE TEMPLE.

VOICE. 

PIANO. *mf*

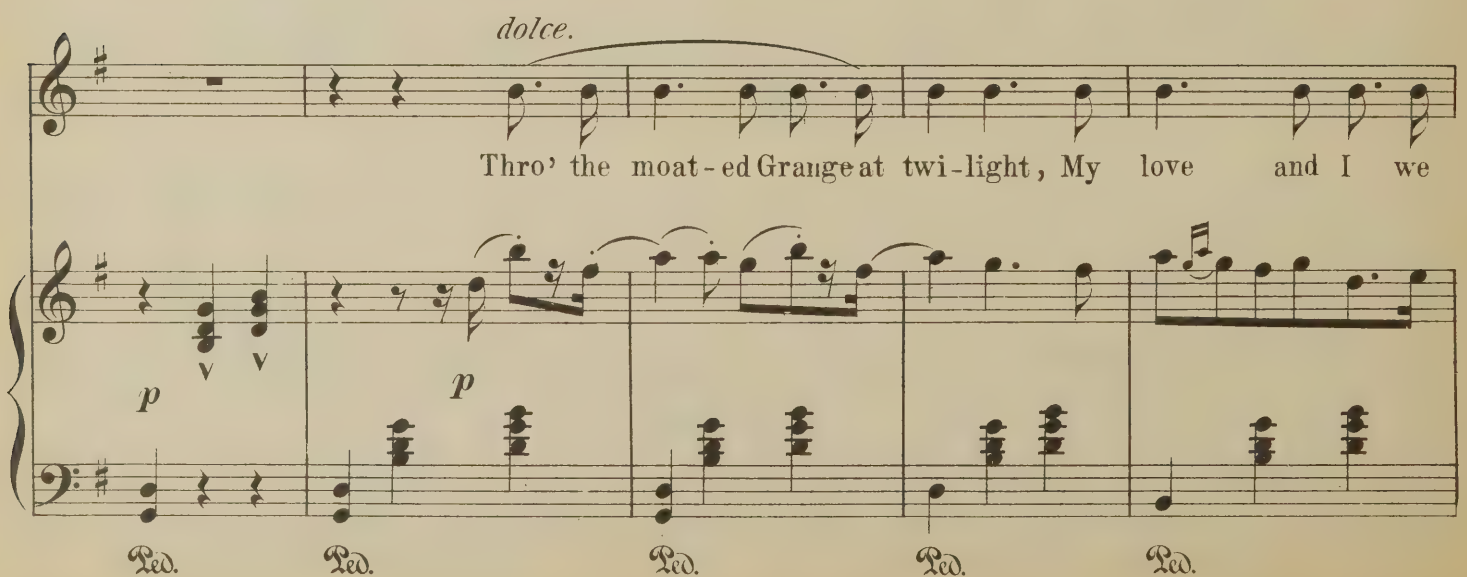
Ped. Ped. Ped.



Ped. Ped. Ped. Ped.

dolce.

Thro' the moat-ed Grange at twi-light, My love and I we



p *p*

Ped. Ped. Ped. Ped. Ped.

a tempo.

went, By emp - ty rooms and lone - ly stairs, In lov - ers' sweet con - tent, And round the

cresc.

rall.

Red.

old — and bro - ken case - ment We watch'd the ros - es flow'r

But the place we lov'd the best of all Was call'd "my La - dy's bower."

f *f* *p*

Red. *Red.* *Red.*

*misterioso.**p*

And with beat - ing hearts we en - ter'd, And stood and whis - per'd

p

low

Of the sweet and love - ly la - dy Who liv'd there years a -

*p**Softly.*

go!

And the moon shone in up - on us A - cross the dus - ty floor,

grazioso.

Tempo I.

Where her lit - tle feet had wan - der'd In the court - ly days of yore. And it

rall.

accel.

touch'd the fad-ed ar-ras And a-gain we seem'd to see The love-ly la-dy

Red.

accel.

rall. molto.

sit-ting there Her lov-er at her knee, And we saw him kiss her fair white hand And

f *Tempo agitato.*

oh! we heard him say "I shall love thee, love, for ev-er, Tho' the years may pass a-

rall. poco a poco.

way! I shall love thee for ev-er! Tho' the years may pass a-way!—

cresc. *ff* *dim.*

pp

Tho' the years may pass a -

pp

rall.

Tempo I. dolcissimo.

way! — But then they van - ish'd in a mo - ment And we

Two Pedals. Two Pedals.

rall.

knew 'twas but a dream, It was not they who sat there in the

cresc. poco a poco. *rall.*

Two Pedals. Ped. Ped. Ped.

rall molto. *Tempo I.*

sil - ver moon-light gleam! Ah! no 'twas we, we two to - geth - er Who had

mf *p.*

Ped.

a tempo.

found our gold-en hour, And told the old—old—sto-ry With-

cresc.

Ped.

in "My La-dy's Bow'r;" And told the old old sto-ry—

Ped.

Tempo I.

With-in "My La-dy's Bow'r,"

dim.

Ped.

rall. al fine.

With-in "My La - - dy's Bow'r."

p *rall.*

pp

una corda.

Two Pedals.

Ped.

Only a year ago.

Words by **WHYTE MELVILLE.**

F. PAOLO TOSTI.

SOPRANO or TENOR.

Moderato.

PIANO.

p legato armonioso.

p

It came with the mer - ry May, love, It

p *pp*

bloom'd with the sum - mer prime, — In a dy - ing year's de -

cay, love, It bright - en'd the fad - ing time; — I

rit.

thought it would last for a life, love, But it went with the win - ter

rit.

a tempo. e cresc.

snow, On - ly a year a - go, love,

a tempo. e cresc.

pp

On - ly a year a - go!

rit.

On - ly a year a - go!

rit.

col canto.

a tempo.

p
'Twas a

plant with a deep - er root, love, Than the blight-ing east - ern

pp

tree, — For it grew in my heart, and the fruit, love, Was

bit - ter and bane - ful to me; — The poi - son is yet in my

rit.

brain, love, The thorn in my breast, for you know, 'Twas

rit.
col canto.

on - ly a year a - go, love, On - ly a year a -

go!

rit. *p a tempo.*

On - ly a year a - go! It

rit.
col canto.

nev - er can bloom an - y more, love, For the plough hath pass'd o - ver the

pp a tempo. *rit.*

spot; And the fur - row hath left its score, love, In the

a tempo. *a tempo.*

place where the flow - ers are not — 'Tis gone like a tale that is

rit. col canto. *a tempo.*

told, love, Like a dream it hath fled, Al - tho' 'twas

rit. col canto. *a tempo.*

on - ly a year a - go, love, On - ly a year a -

go, *f* 'Twas on - ly a year a - go, love,

cresc. *f col canto.* *affret.*

On - ly a year — a - go!

rit. *col canto.* *a tempo.* *dim.* *rit.*

pp *ppp*

English Ballads.

I.

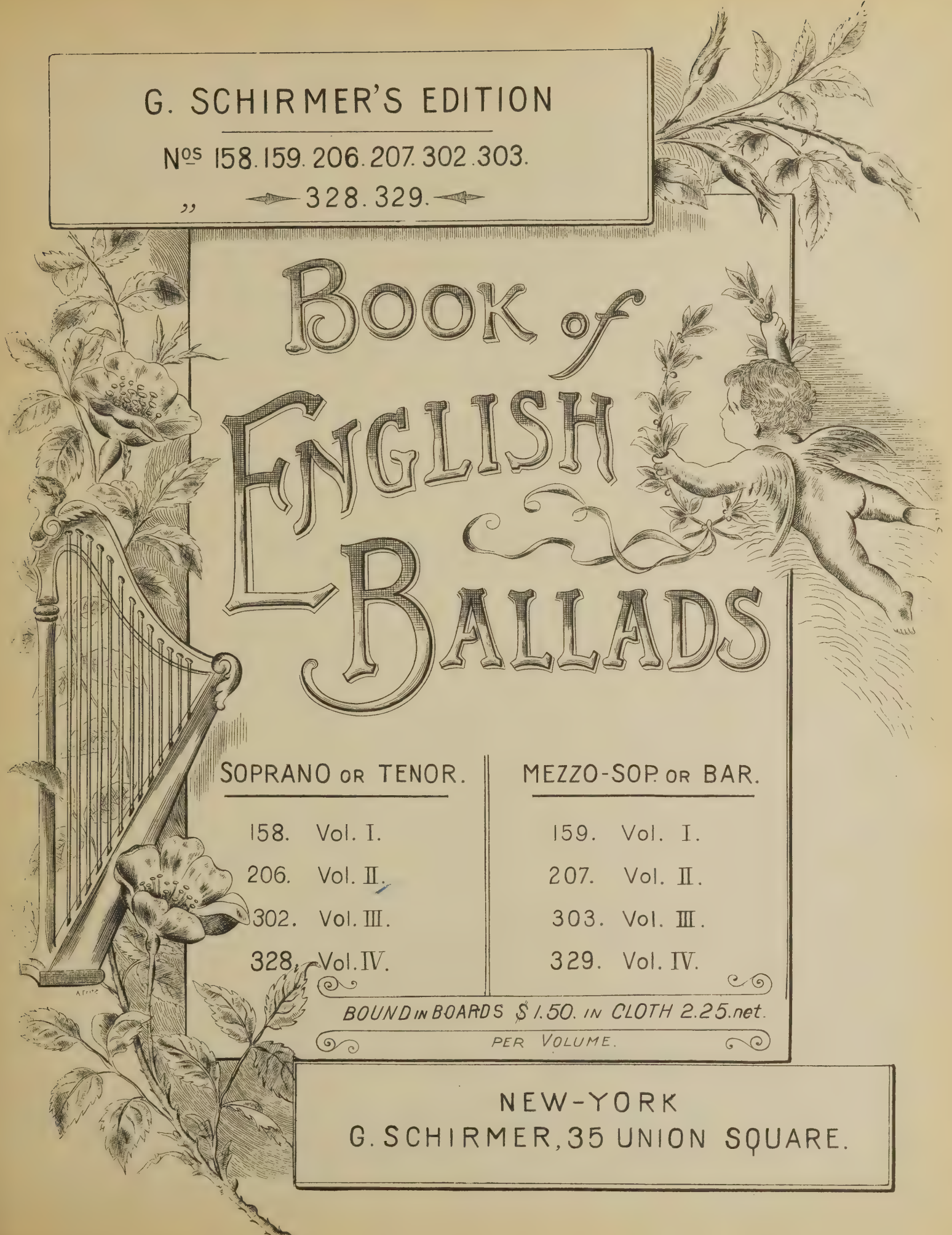
Barnby,	Is it for me?	2
Cowen,	Love is a dream	8
Denza,	Sing to me	14
Faye,	Tell her I love her so	20
Hartog,	Swinging	24
Kellie,	Is it too late	29
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Tosti	Only a year ago.	120



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„ ————— 328. 329. —————



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Oh promise me.

Words by CLEMENT SCOTT.

R. de KOVEN, Op. 50.

Moderato.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato.' The score is divided into four systems. The first system shows the piano introduction with chords and a 'pesante.' section. The second system begins the vocal melody with the lyrics 'Oh prom - ise me that some day you and'. The third system continues the vocal melody with 'I will take our love to - geth - er to some sky, Where'. The fourth system concludes with 'we can be a - lone and faith re - new, and find the hollows where those flowers'. The piano accompaniment features various textures, including chords, arpeggios, and moving lines. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The score ends with the tempo marking 'sempl. poco rall.' (simplified, a little slower).

Oh prom - ise me that some day you and

I will take our love to - geth - er to some sky, Where

we can be a - lone and faith re - new, and find the hollows where those flowers

p con tenerezza.

grew, — those first sweet vi - o - lets of ear - ly spring, Which

p marc. la melodia.

cresc.

come in whispers, thrill us both, and sing of love un-speak-a - ble that

cresc.

f rall.

is to be; Oh prom - ise me, oh prom - ise me!

f rall.

pesante.

p

f

mf poco rubato.

Oh prom - ise me, that you will take my

poco rubato.

p

hand, the most un - wor - thy in this lone - ly

land, and let me sit be - side you, in your eyes

cresc. See - ing the vis - ion of our par - a - dise, *ff largamente e con passione.* Hear - ing God's mes - sage while the

cresc. *ff*

or - gan rolls, its might - y mu - sic to our

ver - y souls, no love less per - fect than a life with thee; Oh

promise me, oh prom - ise me!

p *pp* *rall.*

Eventide.

26

Words by E. W.

ANTON STRELEZKI.

Andantino espressivo.

Voice.

Piano.

*sempre legato.**mf dolce.**mp con intimo sentimento. cresc.**mf*

Ah! hap - py hours, ah! hap - py hours, That bring thee back to

p

me!

What_ rap - ture in each fan - cied sound, That_

*p**ten.**ten.*

cresc. - - - *mf*

calls— me back to thee! 'Tis not wrong to weep when the

ten. *ten.* *ten.* *mf*

heart is full, 'Tis not wrong to sigh, when ev-'ry hope— is dull; For my

f

espress. *ten.* *rit.* *dolce.*

heart is heav-y, and its cares are all for thee, ——— for thee.

mp *p* *rit.*

Poco meno mosso.

p *dolceiss.* *ten.*

Dear— est, come a gain, the hours— de - part,

p *ten.* *colla voce.* *ten.* *con Ped.*

mf *ad lib.* *p ten.*

Come a - gain and soothe my ach - ing heart;

ten. *colla voce.* *ten.*

mf *cresc.* *f* *con passione.*

Come a - gain, come soon, the hours de - part, Come a - gain, — and soothe my

mf *cresc.* *f tenuto.*

ach - ing heart.

legato. *mf*

con Ad. *mp con intimo sentimento. cresc.* *mf*

At ev - en - tide I dream of thee, A - las! I on - ly

p

p

dream! And I weep a-lone for thee, dear one, Be -

p *ten.* *ten.*

cresc. *mf*

neath the moon's sil - v'ry gleam. Ah! how si - lent - ly wears my

ten. *ten.* *ten.* *mf*

f

life a - way! Ah! how si - lent - ly I mourn the life - long day! For my

f

espress. *ten.* *rit.* *dolce.*

soul is wear-y, and its cares are all for thee, — for thee.

mp *p* *rit.*

p *dolciss.*

ten.

Dear - est, come a - gain, the hours — de - part,

p
ten.

colla voce.

ten.

con Ped.

mf

ad lib.

ten.
p

Come a - gain, and soothe my ach - ing heart;

ten.

colla voce.

ten.

con Ped.

mf

cresc.

f

Come a - gain, come soon, the hours de - part, Come a - gain — and soothe my

mf

cresc.

f *tenuto.*

ach - ing heart.

legato.

mf

con Ped.

I hae a Curl.

Words by
AMÉLIE RIVES.

HARRIET P. SAWYER.

Moderato.

VOICE.

PIANO.

mf

I hae a curl, a bricht brown curl, A

bon - ny, bon - ny curl o' hair, And close to my heart it

nest - les warm, But its brith - ers din - na ken it's

mf

there; But close to my heart it nest - les warm, But its

brith - ers din - na ken it's there.

I

stole my curl, my . silk soft curl, My bon - ny, bon - ny curl o'

hair; And a' the night it sleeps up - on my heart, But its

mas - ter does - na ken its there; And

a' the night it sleeps up - on my heart, But its

mas - ter does - na ken its there.

O

bright, bright curl! O luv - ly, luv - ly curl! O

curl o' my bon - ny, bo - ny dear! I wad that a - gain ye waur

shin - in on his head, But I wad that his head waur

here; I wad that a - gain ye waur

shin - in on his head, But I wad that his head waur

here.

"Afterwards."

MARY MARK LEMON.

JOHN W. MULLEN.

PIANO. *mf*

Conced.

The piano introduction consists of three measures. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Conced.' and the dynamic is 'mf'.

p

Af - ter the day has sung its song of sor - row,

dim. *p*

The first vocal line begins with a rest followed by the lyrics 'Af - ter the day has sung its song of sor - row,'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The dynamic is 'p'.

And one by one the gold - en stars ap-pear, I lin-ger yet, where

p

The second vocal line continues with the lyrics 'And one by one the gold - en stars ap-pear, I lin-ger yet, where'. The piano accompaniment continues with chords and a bass line. The dynamic is 'p'.

p *poco rit.*

once we met, be-lov - ed, And seem to feel thy spir - it still is near.

colla voce.

The third vocal line concludes with the lyrics 'once we met, be-lov - ed, And seem to feel thy spir - it still is near.' The piano accompaniment features a series of chords and a bass line. The dynamic is 'p' and the tempo is 'poco rit.'. The final measure is marked 'colla voce.'.

dolce. *sf*

The flow'rs have fled that blossom'd in that spring-tide, The birds are mute that

sang their songs a-bove, And tho' the years have drift-ed 'us a-sun-der,

dolce.

Time cannot break the gold-en chain of love. Still we can love al-

rit. *a tempo.*

cresc.

tho' the shadows gath-er, Still we can hope, un-til the clouds be past;

cresc.

Come to my heart, and whisper thro' the si - lence, "Hope on, dear heart, our

ff *p*

And.

rit. lives shall meet at last."

a tempo.

rit. *mf*

p espress. Some-times my heart grows

p

weary of its sad - ness, Some-times my life grows wea - ry of its pain,

rall.

p

Then love I wait, and lis - ten for your whis - per, Till fears de - part, and

p

sunshine comes a - gain. It cannot be that we should part for ev - er,

That love's sweet song is hush'd for us al - way; I hear it yet, al -

tho' its theme be al - ter'd, 'Twill reach thy heart, and bring thee back some day.

rit.

p

Love we can love, al - tho' the shadows gath - er, Still we can hope un -

p

And.

cresc.

til the clouds be past; Come to my heart! and

ff

whisper thro' the si - lence, "Hope on, dear heart, our lives shall meet at last."

p

rit.

"Hope on, dear heart, our lives shall meet at last."

rit.

Lento.

And.

Biondina.

Allegretto. (♩ = 88)

FREDERIC N. LÖHR.

Voice.

Piano.

mf

p con espress.

Lit - tle face with

rall. *p*

hair of brown, Out of the vine - leaves

mf

look - -ing down, Flow'r of my life in the

mf

p espress.

far off town, — Bion - di - na!

pp colla parte.

dolce.

dolce.

Lit - tle face pressed close to me — As we drift a - way on the

cresc.

dolce.

cresc.

f affrett.

moon - lit sea, All — of my heart for thee, for thee, —

f affrett.

p espress.

Bion - - di - na! Bion - - di - - na!

pp rall.

p colla parte.

pp rall.

mf a tempo. *rall.*

p con amore
Lit - tle face so
pp a tempo.

white and cold, Lit - tle hands that the lil - ies hold,

appass. *p espress.*
O my love for the days of old, Bion - di -
pp colla parte.

affrett.

na! O my love for the years to be,

dolce.

affrett.

cresc.

Des - o-late land, and bit - ter sea;

cresc.

f appassion.

All _____ of my life gone out with thee _____

f appassion.

p espress., *pp rall.*

Bion - di - na! Bion - - di - - na!

p colla parte., *pp rall.*

pp

a tempo.

Lit - tle face where the An - - gels are

pp una corda.

espress.

Bend, oh bend o'er the Heav-en - ly bar, I am so lone, and

espress.

thou so fair, Bion - - di - - na!

a tempo.

rall.

tre corde. mf

f agitato

Leave me not here in the years — to be,

f agitato

accel.

Speak to me, call to me, com - - fort me And

accel. ed marcato.

ff con ap -

passione ed accel.

draw me home to thy heart and thee, —

colla parte.

p espress.

Bion - - di - na! Bion - - di - na! Biondi - -

rall.

pp

p

rall.

pp

na!

Vivace.

pp una corda.

ppp

Red.

Margarita.

FREDERIC N. LÖHR.

Allegretto. (♩ = 88.)

Voice.

Piano.

mf

p

cresc.

cresc.

She pass'd a - long the
The sea was lap - - ping

dark old street, Mar - - ga - ri - - ta! Heav'n
sweet and fair Mar - - ga - ri - - ta! We

shed its moon - light at her feet, Mar - - ga - ri - -
float - ed from the mar - ble stair, Mar - - ga - ri - -

ta! O danc - ing eyes O soft brown hair! Was
 ta! O danc - ing waves O night di - vine! O

ff con passione.

ev - er rose in Heav'n so fair? And O my heart I
 dark true eyes that look'd in mine! - O lips that whis - per'd

ff colla parte.

p espress.

lov'd her so, Long a - go, long a - go,
 soft and low, Long a - go, long a - go,

p colla parte.

pp rit. 1. Mar - ga-ri - ta!
 Mar - ga-ri - ta!

2. *dolce.* I

pp *mf a tempo.* *sempre pp*

pass — a - long — thy moon - lit street

Mar - - - ga - ri - - - ta! I

lis - ten for thy sing - ing sweet —

sostenuto

pp Mar - - ga - ri - - - ta! *molto* I

pp

espress. *calando.*

on - ly find — a dark - ened place, White lil - ies round thy —

colla parte. *calando.*

cresc. ed accel.

pale, pale face, And thou art gone from

cresc. ed accel.

me — I know — with all — the light — of

long a - go! But

p *rall.*

Tempo I.

in the night up - - on the sea

pp una corda.

Red. *

Mar - - - ga - ri - - ta!

Red. * *Red.* * *Red.* *

poco cresc.

Cut of the stars thou call - - est me,

poco cresc.

Red. * *Red.* * *Red.* *

f grandioso.

Mar - - ga - ri - - ta! I

f

tre corde.

Red. * *Red.* *

molto cresc.

hear thy voice, I see thee there, Thou wait - est on the

sempre marcato.

cresc.

Red. *

ff

gold - en stair; And thou art mine, the same I know,

ff

Red. * *Red.* * *Red.* * *Red.* *

allargando.

My on - ly love, my on - ly love, My love of long a -

long

allargando.

colla voce.

go!

ff a tempo.

fff.

Because.

Words by
ADELAIDE A. PROCTER.

P. GIORZA.

Andante non troppo.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante non troppo.' The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part has dynamics *p* and *f*. The second system contains the lyrics 'It is not because your heart is mine, _____ Mine' and features a piano accompaniment with a *pp* dynamic. The third system contains the lyrics 'on-ly, mine a - lone; It is not because you chose me, weak and' and features a piano accompaniment with a *f* dynamic. The piano part consists of two staves, treble and bass. The vocal line is on a single staff.

It is not because your heart is mine, _____ Mine

on-ly, mine a - lone; It is not because you chose me, weak and

f lonely, for your own; *p* Not be - cause the earth is

fair - er, not be - cause the earth is fair - er, and the

skies spread a - bove you, and the

f

skies spread a - bove you are more

pp

p

affrettando.

ra - diant for the shin - ing of your eyes

affrettando.

*Lento.**pp**sempre più lento.*

that I love you;

Lento. *p*

p

But because this human love, though true and sweet, yours and mine

rall.

has been sent by love more tender, more complete and more di -

poco affrettando.

vine, more com-plete and more di-vine:

Tempo I.

That it leads, it leads our hearts to rest at last, to

rest at last in heav-en, in heav-en far a-

bove you; Do I take you as a

gift that God has giv en,

pp

The first system of the musical score. The vocal line (treble clef) begins with a half note 'gift', a quarter note 'that', a half note 'God', a quarter note 'has', a half note 'giv', and a quarter note 'en,'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a piano (*pp*) dynamic marking.

ff *Largo.*

And I love you, and — I

The second system of the musical score. The vocal line (treble clef) begins with a half note 'And', a quarter note 'I', a half note 'love', a quarter note 'you,', a half note 'and', and a quarter note 'I'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a fortissimo (*ff*) dynamic marking and a *Largo.* tempo marking.

love — you.

Più vivo.

The third system of the musical score. The vocal line (treble clef) begins with a half note 'love', a quarter note '—', and a half note 'you.'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a *Più vivo.* tempo marking.

The fourth system of the musical score. The vocal line (treble clef) is mostly silent, with a few notes at the end. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a *Più vivo.* tempo marking.

Love me.

Words by
Mrs. E. B. BROWNING.

P. GIORZA.

Andantino.

a tempo.

Voice.

Piano.

Love me, ——— love

rall.

me

with thy voice that turns sud - den faint

a -

love_ me;

tr

Love me, ——— love me ——— with thy

rit. molto. a tempo.

blush that burns when I murmur "Love me."

rit. molto. a tempo.

Love me — with thy thinking soul, Break it, break it — to love —

p

sigh - ing, Love — me — with that thoughts that rolls on though

rit. pp liv - ing, dy - ing. *f* Love me in thy gor - geous

p p f

airs ——— When the world has crown - ed thee; Love me, *p*

kneel - ing at thy prayers, ——— With the an - gels round *rall.*

thee, ——— with the an - gels round *pp*

thee Love — me, — love — me! ——— *f* *pp* *pp* *rit.*

33

At the convent gate.

Words by
FREDERIC E. WEATHERLY.

F. P. TOSTI.

Moderato. (♩ = 88.)

Voice. *p*

Piano. *p*

I

p

stood at eve by a con-vent gate, And a maiden passed me by, — The

pp

shad-ow of that maiden's fate Lay on her tear-dimmed eye —

p

cresc.

Out of the sun - light, bright and fair, In - to that pris - on

cresc.

rit.

gray, While her heart flies back to the days that were, And the

col canto.

Sostenuto. (♩ = 66.)

love she leaves to - day. Good bye to hope, good

p

col canto.

p a tempo.

bye to love, The con-vent gates un - roll, We may not meet till

heav'n a - bove Shall call us, soul to soul Ah! _____

pp

The con-vent gate un - roll, We

may not meet till heav'n a - bove Shall call us, soul to

col canto.

Tempo I.

soul." Once

p

more I stood by the con - vent gate As the Host passed down the

pp molto legato.

hill, ——— And the tale of the lit - tle maid - en's fate

Haunt - ed my dream - ing still ——— The bells rang out with

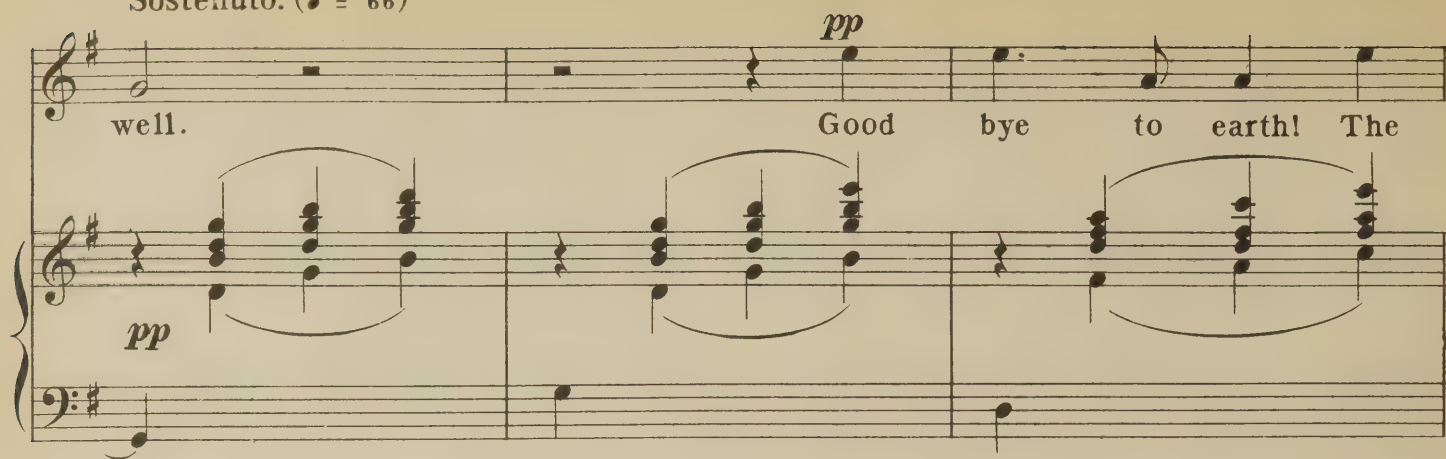
cresc.
sol - emn tone, A re - quem rose and fell, And I

cresc.

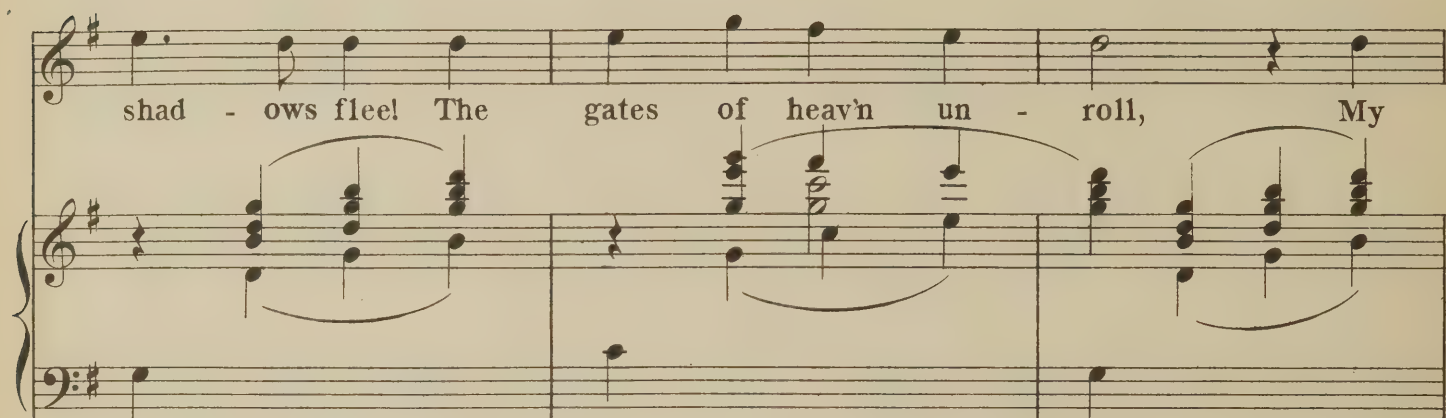
rit.
knew that the faith - ful heart had flown To the love she loved - so

col canto. *col canto.*

well. *pp* Good bye to earth! The



shad - ows flee! The gates of heav'n un - roll, My

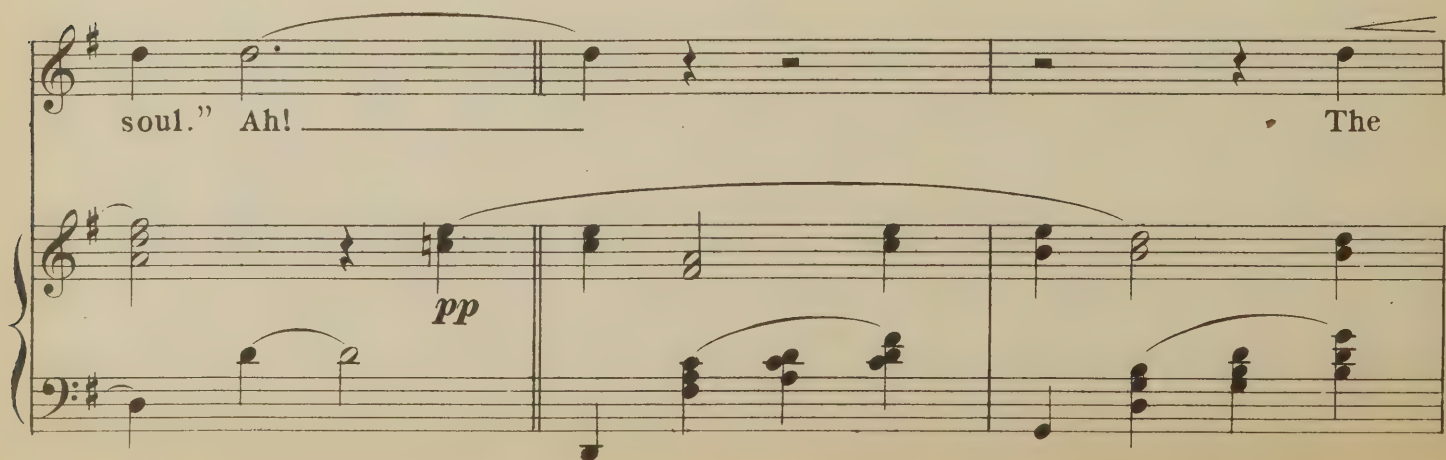


love, my love, I come to thee For ev - er, soul to



soul." Ah! _____ The

pp



gates of heav'n un - roll, My love, my love, I

come to thee For ev - er, soul to soul.

col canto.

p

p *pp*

"Good - - bye good - -

p *pp*

bye."

pp *pp*

34

Beauty's Eyes.

F. E. WEATHERLY.

(Soprano or Tenor.)

Lentamente. (♩ = 44)

F. PAOLO TOSTI.

Piano.

pp molto legato.

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and eighth notes in a 3/4 time signature, while the left hand provides a simple harmonic foundation with quarter and eighth notes.

The second system of the piano accompaniment continues the musical theme. It includes a repeat sign and dynamic markings of *pp* and *p*. The right hand features more complex chordal textures, and the left hand has a melodic line that interacts with the vocal parts.

1. I want no
2. I hear no

The third system of the piano accompaniment includes the vocal lyrics. The right hand plays chords that support the melody, and the left hand has a steady bass line. The lyrics are: "stars in heav'n to guide me, I need no moon, no sun to birds at twi - light call - ing, I catch no mu - sic in the".

shine, While I have you, sweet-heart, be - side me, While I
streams, While your gold - en words are fall - ing, While you

know that you are mine. I need not fear what - e'er be -
whis - per in my dreams. Ev - 'ry sound of joy en -

cresc.

tide me, For straight and sweet my path-way lies, I want no
thral - ling, Speaks in your dear voice a - lone, While I

f

stars in heav'n to guide me, While I gaze in your dear
hear your fond lips call - ing, While you speak to me, mine

p

eyes, I want no stars in heav'n to guide me, While I
own, While I hear your fond lips call - ing, While you

ten.
gaze in your dear eyes.
speak to me, mine own.

col canto. *a tempo.* *p*

pp *p*

p

3. I want no king-dom where thou art, love, I want no

throne to make me blest, While with -

rit.

in thy ten - der heart, love, Thou wilt take my heart to

cresc.

rest. Kings must play a wea - ry part, love,

cresc.

Thrones must ring with wild a - larms, But the king - dom of my

heart, love, Lies with - in thy lov - ing arms; But the

king - dom of my heart, love, Lies with - in thy lov - ing

ten.

col canto.

arms.

a tempo.

pp

WILLIAM REES.

VOICE.

When first we met! — Ah! can you

PIANO.

pp

poco rit.

still _____ That day and hour _____ so sweet re - call? _____

pp

rit.

ten.

rit.

When fate put forth its might - y will, And held the hearts of both in

thrall; We did not know, _____ nor you, _____ nor I, _____

dolciss.

pp

How soon to flow'r _____ love's bud - let grew! _____

But on - ly this _____ we knew not

why, _____ That you lov'd me, _____ and I lov'd you! _____

pp sotto voce.
Just one touch _____ of fin - gers, _____ Love, when first we met, _____

pp espress. col canto.

poco allarg.

In youth's gold - en spring - time, Can you e'er for - get?

cresc. *colla parte.*

sotto voce.
pp a tempo.

Just one sigh in part-ing, Knowing words were vain,

pp

cresc. ed agitato molto. *sempre agitato.*

Hop - ing that life's path - ways Soon would meet a - gain, would meet a -

cresc. ed agitato. *f*

con forza.
allarg.

gain, a - gain!

allarg. *colla parte.* *f più mosso.* *rit.*

When first we met! — How strange it seems —

pp

To breathe those words — in af - ter years; — For past are

pp *poco rit.*

youth - tide's hal - cyon dreams, With all their chang - ing hopes and

rit. *ten.* *rit.*

fears! The gold - en now — has turned — to gray, —

dolciss. *pp*

But time has failed — a change to see, —

rit.

It still ap - pears — our meet - ing day, — For I love

you, — and you love me! — Just — one touch — of

rit. *pp sotto voce.*

rit. *pp espress. col canto.*

fingers, — Love, when first we met, — In — youth's gold - en

poco allarg. *sotto voce.*
pp a tempo.

spring - time, Can you e'er for - get? Just one sigh in

cresc. *colla parte.* *pp*

cresc. ed agitato molto.

part-ing, Know-ing words were vain, Hop - ing that life's

cresc. ed agitato.

sempre agitato. *con forza.*

path - ways Soon would meet a - gain, would meet a - gain, a -

allarg. *colla parte.*

gain!

f più mosso. *rit.*

Love me if I live.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro vivace. (♩ = 126)

mf agitato.

Voice.

Piano.

Love me if I live,

p agitato.

dim. e poco rit.

Love me if I die, What is life or death to me So that thou art

dim. e colla voce.

a tempo.

p

cresc.

nigh. Once I loved thee rich, Now I loveth thee poor;

a tempo.

p

cresc.

Ah! what is there I could not For thy sake en - dure,

colla voce.

p poco rit. Ah! what is there I could not For thy sake en - dure. *a tempo.*

p poco rit. *p a tempo.*

p poco meno. Kiss me for my love,

rit. *p poco meno.*

*

Pay me for my pain; Come and mur - mur in mine ear

dim.

dim. How thou lov'st a - gain, *pp* Come and mur-mur in mine ear *rall.*

pp How thou lov'st a - gain! *Tempo I. p agitato.* Love me if I live,

Love me if I die; What is life or death to me.

dim. e poco rit. So that thou art nigh; *a tempo.* *p* What is life or death to me,

cresc.

What is life or death to me So that thou art nigh,

cresc.

f So that thou art nigh; *f sempre agitato.* What is life or death to me, What is life or

f *f sempre agitato.*

poco rit. **ff** death to me So that thou art nigh, So that thou art

poco rit. **ff**

nigh.

ff *a tempo.*

The Angel Came.

37

Words by
G. CLIFTON BINGHAM.

Andante moderato.

FREDERIC H. COWEN.

Voice.

Piano.

p

Two lov - ers walk'd in a

gar - den old, Dreaming of all that the years should hold, Watch - ing the stars in the

ev'n - ingsky, Planning the path of the by - and-bye. There look'd an An - gel

poco cresc.

poco cresc.

down from a - bove, Peace on his brow, in his gaze deep love; He turn'd with a smile and

mf

poco rit.

p poco rit.

*mf più lento.**p*

bow'd his head,

"Not yet will I come!" the An - gel said.

*mf più lento.**p*

Two lov - ers stood in the

sun - light glow,

Clasp - ing their hands with a whis - per low,

He looking in - to her eyes as they stand, She at the ring on her wedding hand.

poco cresc.

Still look'd the An - gel down from high, Tears in his eyes, in his heart a sigh;

poco cresc.

*mf poco rit.**mf più lento.**p*

Roses and thorns in the path they tread,

"Not yet will I come!" the An - gel

*p poco rit.**mf più lento.**p*Tempo I. *p*

said:

Tempo I.

Two lov-ers sat in the shad-ow dim, Singing to - geth-er an

*p**dim.*

old lov'd hymn,

See-ing togeth-er, in fire - light glow,

Man-y a face of the

*dim.**rit.**mf*

long a - go.

a tempo.

Then smil'd the An - gel watch - ing still,

p rit.

Ped.

*

Ped.

*

Hearing the sigh, "Is it yet His will?" With wide - open'd arms and a low-breath'd name, And a

cresc.

mes - sage of rest, the An - gel came, — Then smil'd the An - gel,

mf

mf

Red.

watch - ing still, Hear - ing the sigh, "Is it yet His will?" With

cresc.

f

cresc.

colla voce.

f

Red.

or arms, and a low - breath'd name, And a mes - sage of rest, the

lunga.

rit.

lunga.

p molto rall. al Fine.

rit.

lunga.

p molto rall. al Fine.

p

wide - open'd arms, and a low breath'd name, And a mes - sage of rest, the

rit.

p

rit.

lunga.

p molto rall. al Fine.

p

rit.

p

rit.

molto rall.

pp

An - gel came.

An - gel came.

a tempo.

pp

rall.

Red.

The Kissing Gate.

Words by
G. CLIFTON BINGHAM.

FREDERIC H. COWEN.

Allegretto.

Voice. *p* The

Piano. *mf* *dim.*

Au - tumn land was rus - set clad, The leaves were turn - ing brown; At

p

eve they walked, a lass and lad A - cross the fields from town A -

cresc. cross the fields and thro' the copse, And down the qui - et lea;

cresc.

mf But at the kiss-ing gate he stops *poco rit.* "Please pay the toll" says he. *a tempo.*

mf *mf poco rit.* *a tempo.*

p a tempo. When they wish to walk this way, Morn-ing, noon or

dim. e rall. *p a tempo.*

cresc. *mf poco rit.* twi - light late, Lass-es all the toll must pay, Passing thro' the kiss - ing

cresc. *mf colla voce.*

a tempo. gate. *mf* Then

a tempo. *mf* *dim.*

an - ger lights her sun - ny eyes And curls her lip with scorn; "I'll

f

p

never pay the toll, she cries, Though you stood there till morn; I'll

mf

f

turn and go the oth - er way Al-though 'tis long - er far." But

p

mf

this is all he has to say A - cross the wick-et bar!

rit.

p

p

rit.

a tempo.

p a tempo.

When they wish to walk this way, Morn ing, noon, or

dim e rall. *p a tempo.*

cresc. *mf poco rit.*

twi - light late, Lass - es all the toll must pay Pass ing thro' the kiss ing

cresc. *f colla voce.*

a tempo. *pp slower.*

gate! But

a tempo. *mf* *dim.*

pp slower.

pres - ent - ly be whisper'd low; She shy - ly turned her head; 'Twas

mf

"dear, you know I love you so, And when shall we be wed?" Ah,

Tempo I.

mf

then her blushes came and went, As with a lov - er's smile, He

mf *Tempo I.*

rit. *a tempo.*

took the toll from lips down bend, And o - pen'd wide the stile!

mf *colla voce.* *a tempo.*

p

When they wish to walk this way

dim. *p*

Morn-ing, noon, or twi-light late, Lass-es all the toll must pay

Ah!

poco rit. Passing thro' the kiss-ing gate! *mf a tempo.* When they wish to walk this way,

poco rit. *mf a tempo.*

cresc.

Morn - ing, noon, or twi - light late, Lass - es all the

toll must pay, *f rit.* Passing thro' the kiss - ing gate!

f colla voce. *a tempo. f*

Ad. *

Voice.

1. The wind — is whisp'ring low, my love, The

Piano.

moon— is ris-ing slow, my love,— and I, love,— thy true love,— am

keep - ing watch o'er thee; _____ so sleep, love, — for I _____ am

keep - ing watch o'er thee.

L.H.

2. The stars are shining bright, my love, The

heav'ns are all a - light, my love, so sleep love, my true love, thou

The image shows a musical score for the hymn "The Gift of God." It consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp, F#) and the time signature is common time (C). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The lyrics are: "gift of God to me; so sleep, love, for I am". The music is in a simple, hymn-like style with a slow tempo.

gift of God to me; so sleep, love, for I am

keep— ing watch o'er thee.

L.H.

VOICE.

p

It is

PIANO.

mf

P

più lento.

moon-light at the gate And the hour is grow-ing late, And our shad-ows fall to-

geth-er Where the ros - es watch and wait; I can see the light that lies In his

true and loving eyes; I can hear his tender whisper, But no word of mine re-plies.

poco rit.

poco rit.

Tempo I.

mf teneramente.

On-ly a rose, On-ly a rose, On-ly a rose and a word un - said:

Fragrant of years, mem'ries and tears Live in the heart, when love lies dead.

He is

pleading for a rose From my hand before he goes, And our shadows lie yet closer Where the

moon its silv-er throws; But I laugh a low re-ply As I feign to wonder why, And the

rose is nev-er giv-en, Though the mo-ments hur-ry by.

Tempo I.

On-ly a rose, On-ly a rose, On-ly a rose and a word un-said:

Fragrant of years; mem'ries and tears Live in the heart, when love lies dead.

mf

p *Più lento.*

But the ros - es all are gone, And a man - y moons have shone, But they

p

throw no more our shadows The gar - den path up - on; For the long a - go is

dead, And tears are vain - ly shed For a red rose once un - giv - en, And a

poco rit. **Tempo I.** *p teneramente.*

word once left un - said. On - ly a rose, On - ly a rose,

On - ly a rose and a word un - said: Fragrant of years

mem'ries and tears Live in the heart, when love lies dead.

ad lib. *colla voce.* *p a tempo.*

pp

An Autumn Story.

Words by
G. CLIFTON BINGHAM.

LAWRENCE KELLIE.

Allegretto.

Voice. *p* It was

Piano. *p*

con Ped.

long, long a - go in the fire - light glow, When the

year was grow - ing old, With the

wind and the rain at the win - dow pane, That the

sto - ry— sweet was told. Just a whis - per'd word in the

gloom - ing heard, Just a vow to be brave and

true ; With a smile so shy and a low re - ply And a

poco rall.

sigh as we said a - - dieu.

poco rall.

p a tempo.

On - - ly a sto - - ry, an Au - tumn sto - ry,

p a tempo.

Long, long a - go in the fire - light told: Ah! Spring-time or Sum - mer,

Au - tumn or Win - ter, Love is the sto - ry that grows not old.

f

p
It was

long, long a - go and we wait - - ed so Till the

leaves of our lives turned gold; But the

time went - past and we meet at last And we

love as we lov'd of old. Now as

then we stand face to face, hand in hand, With the

same ten - der words to say; For the

sto - ry told in the days of old Is the

poco rall.

sto - - ry that lives al - - way.

*poco rall.**p a tempo.*

On - ly a sto - ry, an Au - tumn sto - ry,

p a tempo.

Long, long a - go in the fire - light told: Ah! Spring-time or Sum - mer,

Au - tumn or Win - ter, *f* Love is the sto - ry that grows not old.

One Morning, Oh! so Early.

Words (from "Mopsa the Fairy") by
JEAN INGELow.

Allegretto moderato.

A. G. THOMAS.

PIANO. *p*

One morn - ing, oh! so

accel. *rall.* *pp*

ear - ly, my be - lov - ed, my be - lov - ed, All the

birds — were sing - ing blithe - ly, As though nev - er would they

cease. 'Twas a thrush sang in my gar - den,

cresc. "Hear the sto - ry, hear the sto - ry!" *p* And the lark sang, —

f "Give us glo - ry!" *p* And the dove sang "Give us peace!" *cresc.*

And the dove sang — *dim.* "Give us

peace!" *p*

Then I

accel.

rall.

lis - tend, oh! so ear - ly, my be - lov - ed, my be -

lov - ed, To that mur - mur from the wood - land, Of the

dove, — my dear, — the dove; When the night - in - gale came

af - - ter — "Give us fame to sweet - en du - - ty!"

cresc.

cresc.

When the wren sang — "Give us beau - ty!" She made answer, "Give us

p

cresc. love!" She made an - swer —

cresc.

dim. "Give us love!"

dim. *p*

accel.

Sweet is spring — and sweet the morn - ing, My be -

rall.

lov - ed, my be - lov - ed, Now for us _____ doth spring, doth

morn - ing wait up - on _____ the year's in - crease.

And my pray'r goes up — "Oh give us,

Crown'd in youth with mar - riage glo - ry,

cresc.

Give for all _____ our life's dear sto - ry, Give us love, and give us

cresc. poco a poco.

sempre cresc.

sempre cresc.

peace! Give us love and

The first system of the musical score. The vocal line (treble clef) begins with a half note 'peace!', followed by a quarter rest, then a half note 'Give', a quarter rest, a half note 'us', a quarter rest, a half note 'love', a quarter rest, and finally a half note 'and'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler eighth-note pattern in the left hand. The key signature has one sharp (F#).

give us peace! Ah, give us, give us

The second system of the musical score. The vocal line continues with 'give us peace!', followed by a quarter rest, then 'Ah,' with a half note, a quarter rest, and then 'give us, give us' with a half note. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking 'f' (forte) appears at the start of the piano part, and 'dim.' (diminuendo) appears above the piano part. The key signature remains one sharp.

peace, Ah, give us, give us peace!

The third system of the musical score. The vocal line continues with 'peace, Ah, give us, give us peace!'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings 'cresc.' (crescendo) appear above the piano part, and 'ritard.' (ritardando) appears above the vocal line. The key signature remains one sharp.

The fourth system of the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking 'cresc.' (crescendo) appears above the piano part. The key signature remains one sharp.

The fifth system of the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings 'accel.' (accelerando) and 'rall.' (rallentando) appear above the piano part. The key signature remains one sharp.

Cherette.

Words by
EDWARD OXENFORD.

Allegretto moderato.

JOSEPH L. ROECKEL.

Piano.

p

In - to the gold - en west sails he,

p

Down where the ri - ver meets the sea, The voice of the birds is soft and sweet As

rall.

agitato e cresc.

twi - light ech - oes their songs re - peat, 'Tis soon, full soon o'er the

rall.

agitato e cresc.

f
flow - ing tide My boat a - gain to my love will glide, A -

rall. *pp dolce.*
dieu, Cher-et-te, once more a-dieu! The shadows fall on the wa - ters blue, Ah,

f *colla parte.* *rall.*

f
soon a - gain I'll come to thee, Fare - well, Chereite, Fare well, *ché - rie!* Cher-

pp dolce.

Ad. * *Ad.* * *Ad.* * *Ad.* *

rall. *a tempo.*
et - te, Cher - et - te, Ah, fare - thee-well, *ché - rie*"

f *p* *rall.* *a tempo.* *con grazia.*

Ad. * *Ad.*

rall. *a tempo.*

Down at the old - en port she waits, Gaz-ing be-yond the old lock gates, He

p

tar-ries long on the sap - phire sea That laves the har-bor in

rall.

agitato e cresc.

Normandie. "Tis soon a-gain, when the west - winds blow, His boat will glide as the

agitato e cresc.

*f con passione e ritenuto.**rall.*

tide sings low; Come soon, O love to thy love, come soon, The crescent grows to a

*f colla voce.**rall.**p dolce.*

per - fect moon; Come back, O love, come back to me! Gone but a day thou

*p dolce.**a tempo.*

wert to be My love, my love! Come soon a-gain to

*a tempo.**Slower*

me.

The

*espress.**rall. e dim.*

moon had grown, and had oft times wan'd; The old lock gates grew more weather-stain'd; But the

Slower.

p

boat she sought on the sap - phire sea Ne'er came to the har - bor of

agitato. *disperato.* *rit.*

crese. *colla voce.* *rit.*

Nor-mandie! All day she stands on the wave-worn pier, Tho' he has gone for

patetico.

p *sempre colla parte*

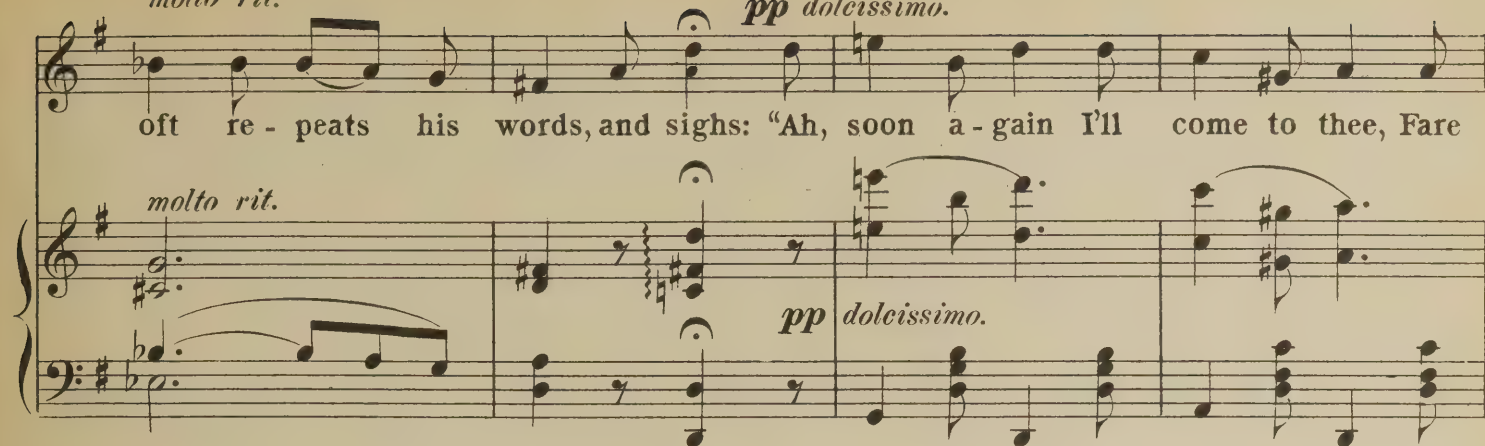
ma - ny a year, The mist of age is be - fore her eyes As she

more slowly.

Tempo I.

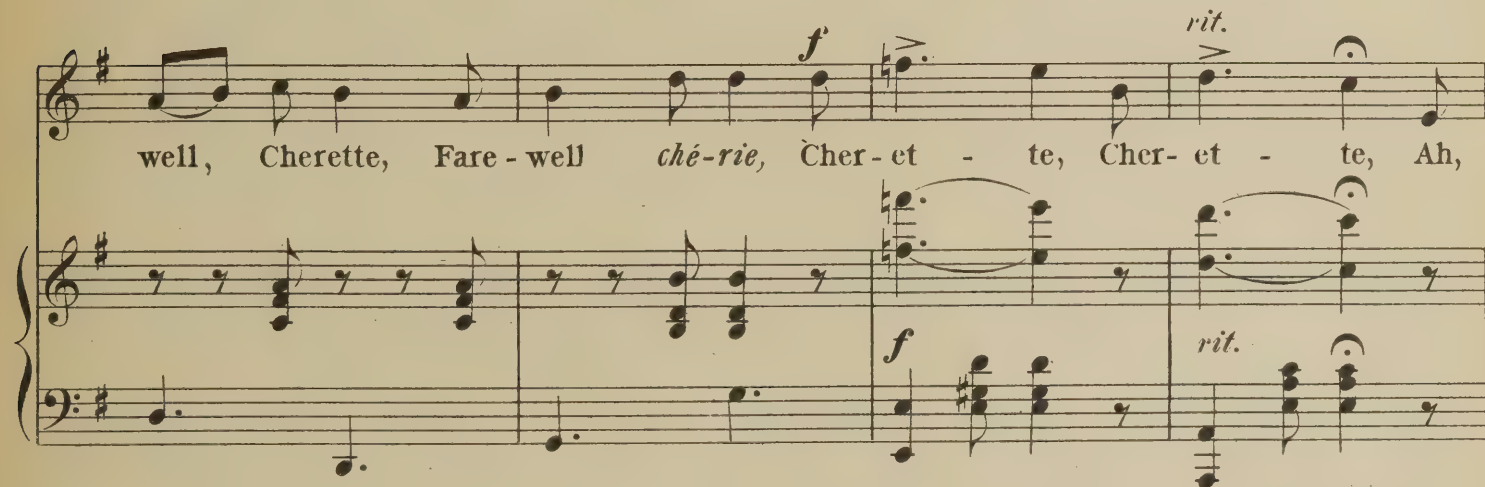
molto rit.

pp *dolcissimo.*



molto rit.

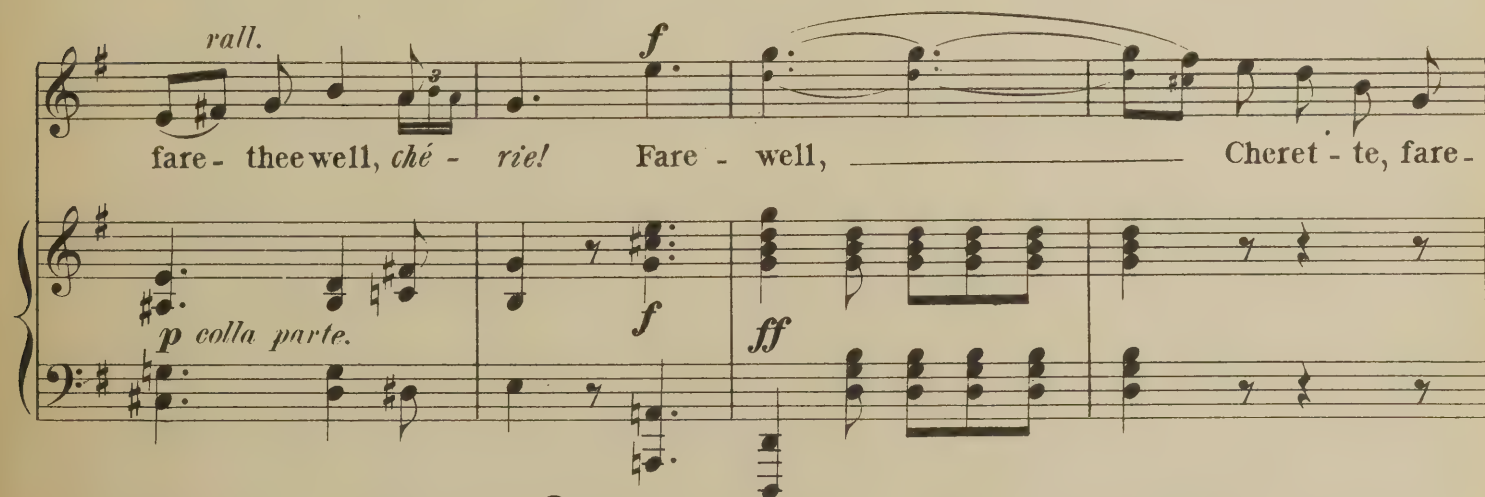
pp *dolcissimo.*



rit.

A

rit.



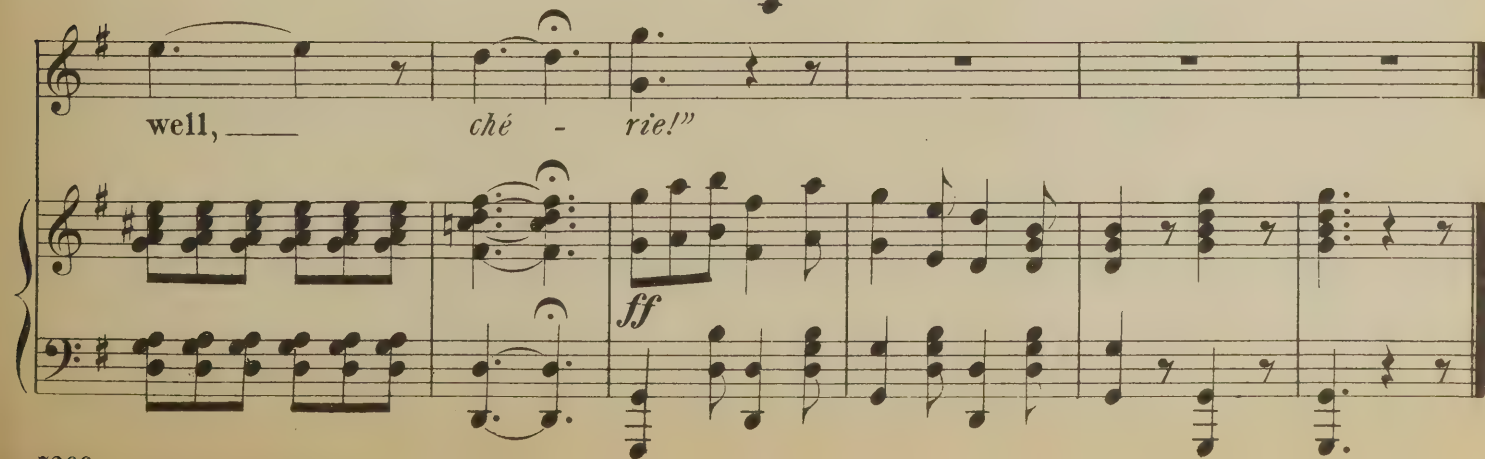
vall.

Fare - well,

Cheret - te, fare -

p colla parte.

J

ff

well, ————— *ché - rie!*"

ff

44

"All in a garden fair."

SONG.

MICHAEL WATSON.

VOICE. Moderato.

PIANO. *p* *rall.* *p*

p

'Twas in leaf - y June, when the ros - es bloom, And spread — their per - fume

a tempo. *p*

cresc.

rare, That a maid - en sang as she wan - der'd free, All in a gar - den

cresc.

p *cresc.*

fair! The light of love in her eye shone bright As links in a gold - en

cresc.

chain, And as she car-ol'd, the ver-y birds, Re-ech-oed the sweet re-

rall.

frain, *molto rall.* *p* *Con moto.* "O winds that traverse the o - cean, O swallows that cleave the

air: — To my lov'd one say I wait him All in a gar-den

cresc. *f*

fair! — O winds that traverse the o - cean, O swal-lows that cleave the

mf *cresc.*

air: — To my lov'd one say I wait, I wait him All in a gar-den fair!" —

f *rall.* *f* *rall.* *f colla voce.* *a tempo.*

f *rit.*

Lento.

p

It was win-ter drear and the ros-es dead, No more were their sweet blooms seen, And the

cresc. *p*

maid-en wander'd 'mid snow-flakes white, And the wind was chill and keen. Her

dolente. *cresc.* *agitato*

eyes were wea-ry, her brow was sad, Her heart full of care and pain: When a

e cresc. *f.* *molto rall.* *p*

voice was heard, a hand was press'd, And heart beat to heart a-gain! "O

collu voce. *dim. e rall.*

love, I came o'er the o - - cean, In an - swer to thy sweet

p *cresc.* *f*
pray'r, — To my lov'd one wait - ing fond - ly, All in a gar - den

mf *cresc.*
fair! — O love, I came o'er the o - cean, In an - swer to thy sweet

f *rall. ad lib.*
pray'r, — To my lov'd one wait - ing, wait - ing fond - ly,

All in a gar - den

fair!"

colla voce al fine.

ff

Dawn.

Words by
CLARENCE WALKER.

Music by
H. SOMERSET.

Andante.

Voice.

Piano.

p espressivo. *cresc.*

p *3*

When the pale moon drowns the —

rall. dim. p *p* *3*

marc. il basso.

wide world In a flood of sil - ver — light, And our

sor - rows fall up - on us In the si - lence of the

night, Though earth may stretch be - tween us And

rall. *a tempo*

hope have flown a - way, Our lives may come to -

rall. *a tempo.* *marc. il basso.*

geth - er In the dawn - ing of some day.

rall. *a tempo.* *rall.*

cresc. *rall.* *dim. p*

p That dawn may come, Ah! — who knows? And

p

marc. il basso.

find us wear - ied — out With the toil of life, and

troub - le, With the help - less - ness of doubt. The

rall. *a tempo.* *rall.*

fault — was mine, my dar - ling! May the pain — come all to

cresc. *rall.* *a tempo.* *rall.*

a tempo. *rall.*

me! No mis - er - y too great, — love, That

a tempo. *rall.*

marc il basso.

p

brings — me back to thee!

p *a tempo.*

Res.

cresc. *rall.* *dim.* *p*

Mine to-day!

SONG.

Words by
MAY PROBYN.

ISIDORE DE LARA.

Andantino.

PIANO.

mf

The piano introduction consists of two systems of music. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

mf

Come what will, you are mine to-day, While the

leggiere.

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The melody is simple and follows the rhythm of the lyrics. The piano accompaniment consists of eighth notes in the bass staff.

wood - birds sing, and the world is gay! You are

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment in the bass staff includes a key signature change to two flats (B-flat, E-flat) in the final measure.

mine for a mo - - ment, come what may, But

col canto.

p how will it be when the sun's a - way? *rall.*

p *col canto.*

a tempo. Where shall we go when the swal - lows fly?

pp What shall we do when the ros - - es die? You are

col canto.

mf a tempo.

mine to - day, or you smile, or you sigh, But

col canto.

a tempo.

how will it be in the by and bye?

rall.

How will it be in the by and bye?

rall.

mf

You are

mine to - day in your grace full - grown, To _____

leggiero.

clasp, and to kiss, and to call my own; But

p
how will it be when the rain comes down, When the

col canto.

p *rall.*
birds _____ are mute, and the woods turn brown? You are

p *col canto.*

a tempo.

mine to-day with your se-cret told, The

pp

flow-er whose leaves I have watch'd un-fold; But how will it be when the

*col canto.**ritardando molto.*

wind is cold? What shall we do when we

ritardando molto.

both grow old? You are mine to-day while our hearts beat high, Though the

colla voce.

sun be set - ting, I care not, I, There are

oth - er. lands where the swal - lows fly, There is still next year, when the

col canto.

ros - - es die, There is still next year, when the

p col canto.

ros - es die.

f

pp

Like a Dream.

Words by ED. OXENFORD.

ANTON STRELEZKI.

Andantino con moto.

Voice.

Piano.

p dolce. *mp* *pp* *p*

cresc. *mf* *cresc.* *f* *smorz.*

p dolce espress.

1. Like a beau-ti-ful dream they have gone, dear-ie, Those

p *pp* *p ben sosten. ten.*

mp years all so hap - py and sweet, *mf* And their mem - 'ry now lin - gers a -

mp *ten.* *mp*

mp espress. lone, dear - ie, Tho' lips may their rap - ture re - peat! It

p

mp seems but a day or two past, dear - ie, Our two hearts as one heart be -

mp

mf cresc. came, And the die of our fu - ture was cast, *f* dear - ie, So

mf cresc. *f*

*mf vibrato poco rit.**mp con*

fair, and it still is the same.

O

*mf poco rit.**ten.**ten. p rit.**Poco più lento.
tenerezza.*

dear - ie, my dear - ie, tho' years go by, The love of our youth-tide can

*mp. poco accel.**f appass.*

nev - er die; But ev - er, as moments of life pass o'er, For

*poco accel.**mp cresc. molto.**f*

both of us quick-en still more and more, For both of us quick-en still

*ten. ten. ten.**appass. colla voce.**mf**rall.**ten. ten.**ten.*

more and more.
ten ten a tempo.

mp *dolce.* *pp* *p*

ten. *

cresc. mf *cresc.* *f* *smorz.*

p dolce espress.

2. Like two lives in a gar-den of flow'rs, dear-ie, Our

p *pp* *p ben sosten. ten.*

mp *mf*

own have un-bro-ken-ly been, No re-gret has one mo-ment been

mp *ten.* *mp*

mp espress.

ours, dear - ie, Or clouds in love's fir - ma - ment seen! No!

p

mp

all, since that far - a - way day, dear - ie, That sweet to us ev - er must

mp

mf cresc.

be, Has been fraught with the sun - shine of May, — dear - ie, And

f

mf cresc.

f

mf ribrato poco rit.

per - fect for you and for me.

mf poco rit.

Poco più lento.

mp con tenerezza.

O dear - ie, my dear - ie, tho'

ten.

ten. p rit.

mp poco accel.

years go by, The love of our youth-tide can nev - er die; But ev - er as moments of

poco accel.

mp cresc. molto.

f appass.

life pass o'er, For both of us quick-en still more and more, For

f appass. colla voce.

mf

rall.

both of us quick-en still more and more.

ten. ten. ten. a tempo.

mf ten. rall. ten. ten. mp

dolce.

p decresc.

pp morendo. ppp

English Ballads.

II.

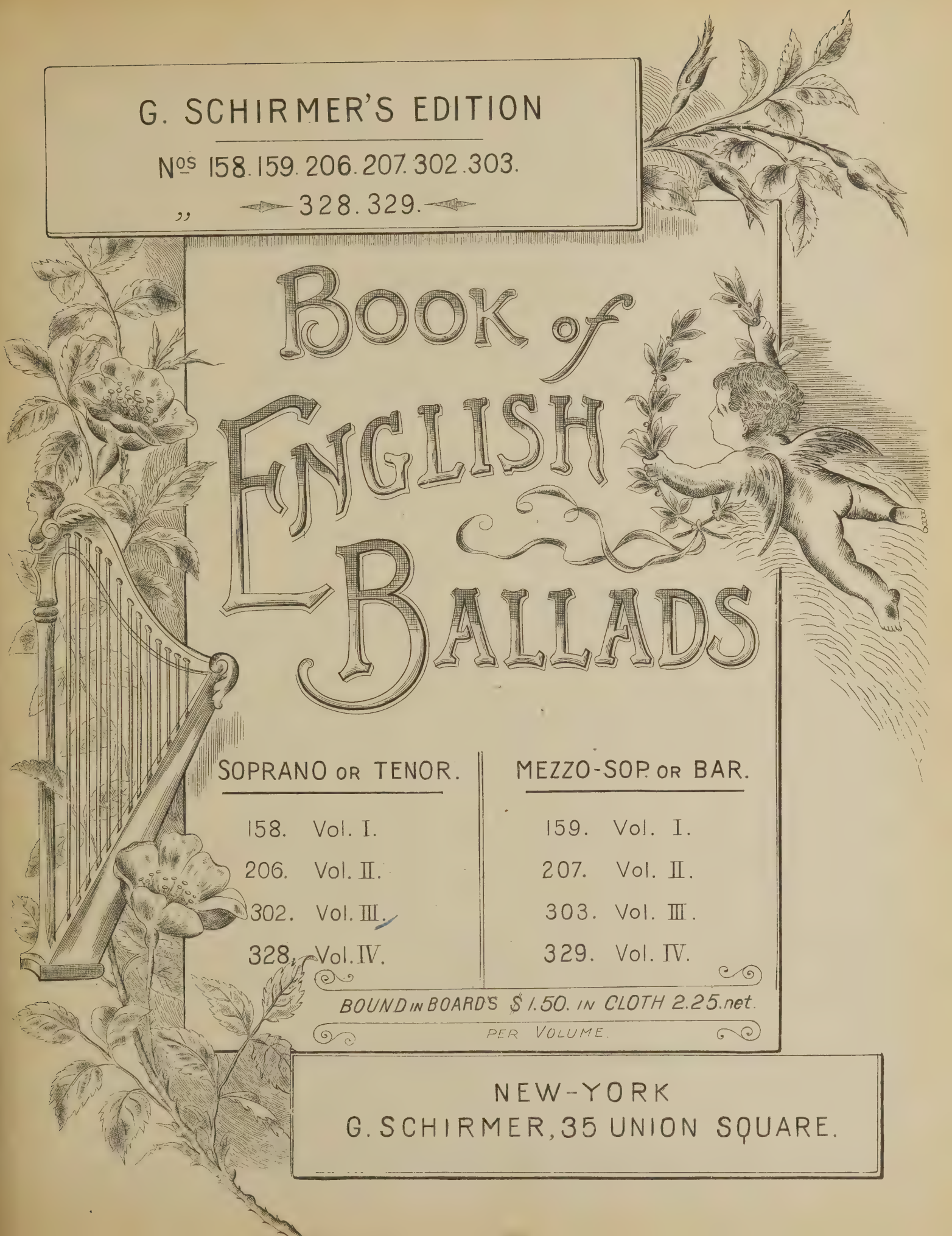
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Thy dear eyes.

(MEZZO-SOPRANO.)

HOMER N. BARTLETT.

Simplice.

Voice.

Piano.

rall.

I want no stars in heav'n to guide me, I need no moon, no sun to

shine, While I have you, sweet-heart be-side me, While I know that you are

mine. I need not fear what-e'er be-tide me, For straight and

crese.

sweet my path-way lies, I want no stars in heav'n to

con passione.

guide me While I gaze in your dear eyes, I want no

ff

stars in heav'n to guide me, While I gaze in your dear

ff dolce e con espr.

sotto voce.

ff p dolce e con espr.

eyes.

a tempo.

I hear no

rall.

birds at twi-light call - ing, I catch no mu - sic in the streams, But when your

gold - en words are fall - ing, When you whis - per in my dreams; Then ev - 'ry

crese.

sound of joy en - thral - ling Speaks in your dear voice a -

f

lone. 'Tis then I hear your fond lips call - ing, When you

f *cresc.*

Speak to me, mine own; 'Tis then I hear your fond lips

f

lento.
call - ing, When you speak to me, mine own.

soffo voce. *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment is written in two staves (treble and bass clefs) and begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The piano part features a series of chords and moving lines in both hands.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The piano part features a series of chords and moving lines in both hands. The tempo marking *molto rall.* is present in the piano part.

I want no king - dom where thou art, love, I want no

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The piano part features a series of chords and moving lines in both hands.

throne to make me blest, And while with - in thy ten - der heart, love, Thou wilt

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The piano part features a series of chords and moving lines in both hands. The dynamic marking *f* is present in the piano part.

take my heart to rest: For kings must play a weary part, love, And thrones must

ring with wild a-larms; Know thou the king - dom of my heart, love, Lies with -

ff in thy lov - ing arms; Know thou the king - dom of my heart, love, Lies with - *ff dolce e*

con espress. in thy lov - ing arms.

rall.

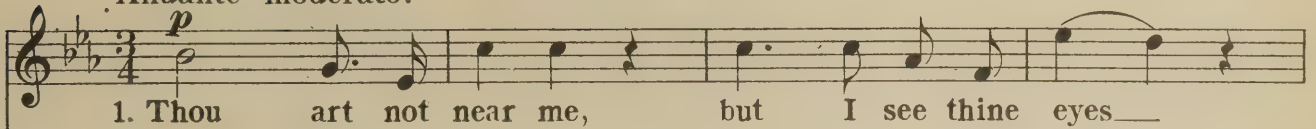
7
Thou art not near me.

(SOPRANO.)

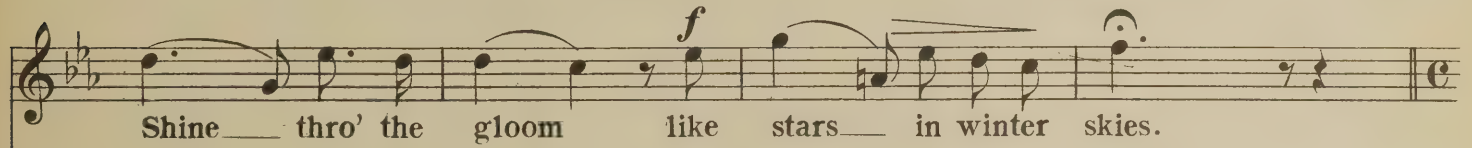
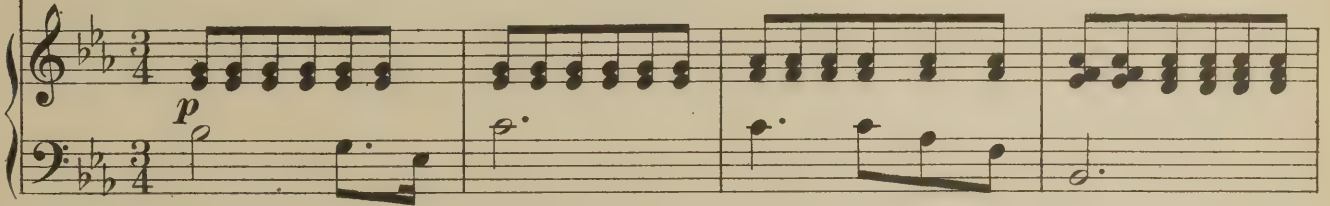
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GARRETT COLYN.

Andante moderato.

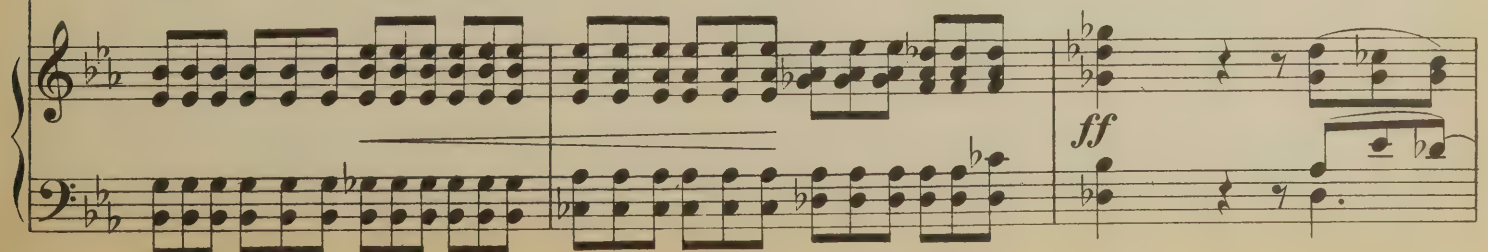
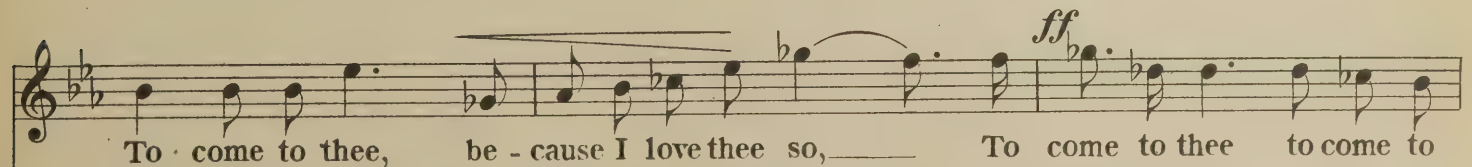
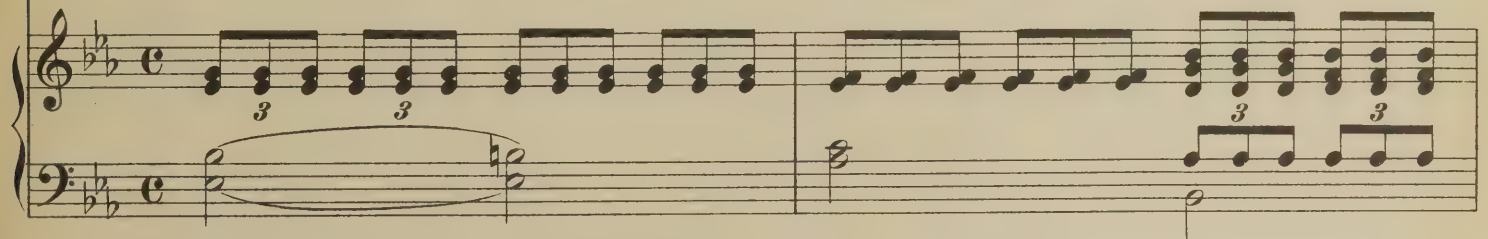
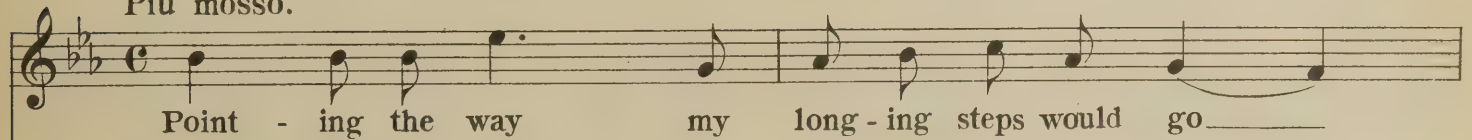
VOICE.



PIANO.



Più mosso.



thee, Be - cause I love thee so, love thee so

pp

p
Thou art not near me, but I hear thee speak —

p

f
Sweet — as the breath — of June — up-on my cheek.

f

Più mosso.
And as thou speak - - est, I for - get my fears —

ff

And all the dark - ness of the lonely years; — Oh! love, my love, what-e'er my

mf

fate may be: Thou hast my love,

ff

thou hast my love, And fill - - est all my

pp *allarg.* *ff* *3*

heart, — and fill - est all my heart. —

pp *molto cresc.* *ff* *3*

Thou'rt like unto a Flower.

(DU BIST WIE EINE BLÜME.)

GARRETT COLYN.

Adagio sostenuto.

VOICE.

Thou'rt like un - to a flow - er, As —
Du bist wie ei - ne Blu - me So —

PIANO.

fair, as pure as bright, I look on thee and
hold, und schön, und rein, Ich schau' dich an und

sad - ness Steals o'er my soul's de - light; I
Weh - muth schleicht mir in's Herz hin - ein; Mir

più mosso.

long on those gold - en tress - es My fold - ed hands to
 ist, als ob ich die Hän - de Auf's Haupt dir le - gen

lay, Pray - ing that God would pre - serve thee
 sollt', Be - tend dass Gott dich er - hal - te

a tempo.

As fair, as pure al - way, As
 so rein, und schön, und hold, und

fair, as pure al - way.
 rein, und schön, und hold.

Left untold.

Words by G. CLIFTON BINGHAM.

FREDERIC H. COWEN.

Andante con moto.

Voice.

p

I was

Piano.

p

feed - ing the doves in the old farm - yard, As they came at my qui - et

p

call; While the red sun set and the sky grew starred And the dusk stole o - ver

*dim.**dim.*

all.

He spoke of a home be - side the sea, He

*p**p*

cresc.

whis-per'd he lov'd me so; But the folks were old and it

cresc.

*dim. e poco rit.**p*

could not be, They would miss me, did I go. For the

dim. e poco rit. *rall.*

Molto Andante.*espress.*

heart grows old as the years un - fold; Ah me, for the

pp

love that is left un - told! The heart grows

f

old as the years un - fold; Ah me, for the

Ad. *

dim. e molto rit.

love, — for the love — that is left — un - told!

*a tempo.**p colla voce.**mf**Tempo I.**p*

The moan of the doves — is low and sweet,

p

White as their wings my hair.

We have nev - er met, we shall

nev - er meet, He — thinks I did not care.

He is

*dim. e poco rit.**p a tempo.**dim. colla voce.*

cresc.

wed - ded now and will nev - er guess, If I weep for what could not

p *cresc.*

mf

be, When I pray from my heart for their hap-pi-ness, What-

mf

poco rit. *p* *Molto Andante.* *espress.*

ev - er may come to me! For the heart grows

poco rit. *rall.* *dim.* *pp*

old as the years un - fold, Ah me, for the

love that is left un - told! *f* The heart grows

old as the years un - fold, Ah me, for the

love ah me, for the love, the love, un -

told, the love that is left un - told!

molto rall.

dim. e rall.

f *colla voce.*

Sweet Visions.

Words by
EDWARD OXENFORD.

GEORGE GEAR.

Moderato.

Voice.

Piano.

mf *p* *cresc.* *mf*

Sweet vis - ions of the past a - rise, And

bid me think them liv - ing now; Yet they can ne'er de -

cresc. *dim.*

ceive mine eyes, Or call to life a bur - ied vow! Those

cresc. *dim.* *p*

fac - es fair, and scenes of youth, Those flow'rs whose scent for

ev - er's fled. De - ceive me not, for O, in truth, I

cresc.

know that all, e'en love, — e'en love is dead.

f *rit.* *dim.* *rit.*

p a tempo. Love is a dream, — a fleet-ing dream! — That fades a - way as

pp una corda. *cresc.*

mf fades a flow'r; Love is a dream, ——— a fleet-ing dream! But *f*

mf *cresc.* *f*

tre corde.

O, how sweet its ten - der pow'r, its ten - der pow'r!

dim. *rit.* *p* *a tempo.*

And yet 'tis well a -

mf *p*

while to see The shad - ows of my hap - py days; For

cresc.

O, the past is dear to me, Ah! dear and sweet in man - y ways.

dim. *cresc.* *dim.* *p*

p Love is a dream! a - las! I know To wake from which is bit - ter pain; But

p *poco agitato.* *cresc.*

still, O days of long a - go, I love to greet ye

f

allarg. once a - gain, — once a - gain. *rit.*

allarg. *rit.*

Red. *

p a tempo. *cresc.*

Love is a dream! _____ a fleet-ing dream! _____ That fades a - way as

pp una corda *cresc.*

mf *f*

fades a flow'r; Love is a dream! _____ a fleet-ing dream! But

mf *f*

tre corde.

rit. dim. ten. *dolce.* *ten.*

O, how sweet its ten - der pow'r, But O how sweet, how -

rit. dim. ten.

ad lib. cresc.

sweet_ its_ ten - der pow'r!

cresc. *mf a tempo.* *dim.* *mf*

ad lib. *mf*

"Entreat me not to leave thee."

(Song of Ruth.)

CHARLES GOUNOD.

Voice. *Andante.* *Recit.*

And Ruth said:

Piano. *p*

Moderato. (♩ = 88.)

En - treat me not to leave thee, En -

p

treat me not to leave thee, or

cresc. dim. p

to re - turn from fol - low - ing af - ter thee, for whith - er thou go - est

dim. *p*

I will go, and where thou lodgest I will lodge; whith - er thou go - est

p *cresc.*

I will go, and where thou lodg - est I will lodge,

dim *p*

where thou lodg - est, where thou lodg - est, I will lodge. Thy

un poco meno presto, ma pochissimo.

peo - ple shall be my peo - ple, and thy— God, my

p

God; ——— thy peo - ple shall be my peo - ple, and thy

God, ——— my God; ——— Thy peo - ple shall be my

cresc. *f*

peo - ple, and thy God, my God.

Where thou di - est, will I

die, _____ and there will I be bur - ied; The Lord do

so to me, and more al - so, if aught but death part thee and

me, if aught but death part thee and me. _____ Thy

peo - ple shall be my peo - ple,

p

and thy — God, my God; — Thy

peo - ple shall be my peo - ple, and thy

God, — my God; — Thy

cresc. *f*

peo - ple shall be my peo - ple, and thy

God, thy God, my God.

dim.

p *cresc. molto.* *f*

"What the Chimney sang."

Words by
F. BRET HARTE.

GERTRUDE GRISWOLD.

Andantino.

VOICE. *p*

O - ver the chim - ney the

PIANO. *p*

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

cresc. *rall.*

wom - an stopp'd as her babe she tossed, And thought of the one she had

cresc. *rall.*

a tempo.

long since lost, And said, as the tear - drops back she forced: "I

a tempo.

hate the wind in the chim - ney!" O - ver the chim - ney the

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

string.

chil - dren said, as they clos - er drew: 'Tis some witch that is clear - ing the

string.

rall.

black night through, 'Tis a fair - y trum - pet that just then blew, And we

rall.

pp *a tempo.*

fear the wind in the chim - ney!" O - ver the chim - ney the

pp *a tempo.*

night - wind sang, And chant - ed a mel - o - dy no one knew; And the

man, as he sat on his hearth be - low, Said to him - self: "It will

rall.

sure - ly snow, And fu - el is dear and wag - es are low, And I'll

rall.

Andante.

stop the leak in the chim - ney." O - ver the chim - ney the

night - wind sang, And chant - ed a mel - o - dy

molto legato e cresc.

no one knew; And the po - et lis - ten'd, and

molto legato e cresc.

smiled, For he was man, and wom-an, and

child, all three; And said: "It is God's own

ff

har - mo - ny, This wind we hear in the

ff Adagio.

chim - ney, 'Tis God's own har - mo - ny!

"Bye, baby, bye!"

Words by EUDORA S. BUMSTEAD. ★

F. C. HAHR.

Voice. Andantino. *p*

1. The sun has gone from the shin-ing skies,

Piano. *p*

dim. *mp* *dim.*

bye, ba-by bye! — The dan-de-lions have closed their eyes, bye, ba-by

dim. *mp* *dim.*

mf

bye! — And the stars are light-ing their lamps to see If the ba-bies, and squir-rils, and

mf

p (fast) (fast)

birds, all three, Are sound a-sleep, are sound a - sleep — as — they ought to be,

p

p *dim. e rit.* *p*

bye, ba-by bye, bye, ba-by bye! 2. The

p *dim. e rit.* *p*

8

dim. *mp*

squirr'l is dress'd in a coat of gray, bye, ba-by bye! He

dim. *mp*

dim. *mf*

wears it by night as well as by day, bye, ba-by bye! The

dim. *mf*

8

rob-in sleeps in his feathers and down, With the warm red breast and the wings of brown,

p

p (sleeps in)

But the ba-by, but the ba-by wears a lit-tle white gown,

p *dim. e rit.* *p* 3. The

bye, ba-by bye, bye, ba-by bye!

p *dim. e rit.* *p*

dim. *mp*

squirrel's nest is a hole in the tree, bye, ba-by bye! And there he sleeps as

dim. *mp*

dim. *mf*

snug as can be, bye, ba-by bye! The robin's nest is high o'erhead, Where the

dim. *mf*

leaf-y boughs of the ma-ple spread, But the ba-by's nest, but the ba-by's nest—

p *dim. e rit.*

is— a lit-tle white bed; bye, ba-by bye, bye, ba-by bye!

p *dim. e rit.*

My little love.

C. B. HAWLEY.

Andante sostenuto.

VOICE.

PIANO.

legato.

rit.

God

keep you safe, my lit - tle love, All thro' the night, Rest

close in his en - circling arms — un - til the light. My

p

mf

L. H.

p

Ad.

*

heart is with you as I kneel to pray; Good -

mf

pp

night, _____ Good - night! .God keep you in his care al -

pp

mf

pp

Ad. * *Ad.* *

way. _____ Thick

shadows creep like si-lent ghosts — a-bout my bed, I lose myself in ten-der dreams,

L. H.

While o - verhead The moon comes slanting through my win-dow

bars, A sil - ver sic - kle glean - ing 'mid the

stars. For I, though I am far a - way, -

f

— Feel safe and strong To trust you thus, dear love, and yet, — The

L. H.

rit. night seems long. *a tempo.* I say with sob-bing breath the old fond

rit. *a tempo.*

prayer: *mf* Good - night, *pp* Good - night! God

mf *pp*

Ca. *

keep you, keep you ev - 'ry- where.

pp rit. molto. *pp*

Ca.

Lullaby.

JULES JORDAN.

Andantino.

Voice.

p

1. Lul-la-by, Lul-la-by,

Piano.

p

rit.

In my arms re - pos - ing, Lul-la-by, Lul-la-by, What should cause thee

fear? *poco rit.* Lul-la-by, Lul-la-by, Drowsy eye - lids

clos - ing, *poco animato.* Lul-la-by, Lul-la-by, *rit.* Guar-dian an - gels

poco animato.

col canto.

sosten.

near. Hov - er - ing they smile up - on thee, With

a tempo.

beck'ning hands, they bid thee come, Point-ing to the chil-dren's

ad lib.

king - dom, And whis-pring "dar-ling one come home."

col canto.

a tempo.

Lul - la - by, ba - by, Moth - er will wait,

p

a tempo.

Wait thy re - turn - ing from Heav - en's gate. 2. Lul - la - by,

*mf**p*

Lul-la-by, Care to us is giv - en, Lul-la-by, Lul-la-by,

Tri-als hard and sore.

Lul-la-by,

Lul-la-by,

poco rit.

May the care of Heaven,

Lul-la-by,

Lul-la-by, Shield thee ev - er

*poco animato.**rit.**poco animato.**col canto.*

sost.

more. Time may bring thee man-y sor - rows, As

a tempo.

wheel-ing swift he on-ward flies; Now thou smil-est, sweet-ly

ad lib. *a tempo.*

dreaming Thy dream of bliss and Par - a - dise. Lul - la-by, ba - by,

col canto.

p *a tempo.*

Moth - er will wait, Wait thy re - turn-ing from Heav - en's gate.

p *mf*

A Song at Evening.

R. de KOVEN, Op. 62.

Allegretto.

VOICE.

PIANO.

mf

The glow of sun set has faded, — Faint

p *mf*

stars are in the sky; — A bird, by the fo - li - age shad - ed, Is

crese. *f*

sing - ing a lul - la - by, — Is — sing - ing a lul - la -

crese. *f*

by. — The glo - ries of day - light per - ish, The night falls as

mf *p* *mp* *p*

soft as dew; ——— It is the hour I cher - ish, For

thoughts, my own love, of you!—

This hour is sweet-est and dear-est; From

all day's care 'tis free, — And now we in spir - it are near -

*cresc.**f*

est; I know that you think of me, — I know that you think of

*cresc.**f*

me. — It is the sweet hour of glad - ness, In love all in

*mf**p**mp**p*

life seems new, — And banished is all sad - ness, By thought, my

*cresc.**f**p**cresc.**f**p*

love, of you! —

p

Dutch Lullaby.

Words by
EUGENE FIELD.

R. de KOVEN, Op. 53. N^o 1

Andante giocoso.

Voice.

Piano.

marcato.

p

f

p poco rall.

1. Wyn - ken, and Blynken and Nod one night sail - ed off in a wood - en shoe, —
2. Laughed the old Moon, and he sung a song as they rocked in the wood - en shoe, — the

Sailed on a riv - er of mist - y light in - to a sea of dew. — oh,
wind — that sped them the whole night long — ruf - fled the waves of dew. — the

f a tempo.

p

f Animato.

where are you go - ing, what do you wish the old moon asked the
lit - tle stars were the her - ring fish that swam the dew - y

f Animato.

three, — we're go-ing to fish for the her- - ring fish that
 sea — now east_ your nets where - ev - er you with cried the

poco rall.

live in this beau - ti - ful sea, the sea, the
 stars to the fish - er - man three, the three, the

poco rall.

sea, — nets of sil - ver and gold have we for the
 three, — nev - er, nev - er a - feard are we - So

f marcato il movimento.

p *rall.* *a tempo.*

fish who dwell in this beau - ti - ful sea, said }
 cried the stars to the fish - er - men three, to } Wyn - ken, Blyn - ken and Nod, — said }
 to }

rall.

f Wynken, and Blynken and Nod.

f a tempo.

f 3. All night long their nets they threw for the fish in the twinkling foam, then
 4. Wynken, and Blynken are two lit-tle eyes, and Nod is a lit-tle head, the

mf *p poco rall.*

a tempo. down from the sky came the wood - en shoe bring-ing the fish-er-men home. 'twas
 wood - en shoe that sail - ed the skies is a wee trun - dle bed. So

f a tempo. *p*

f Animato. all so pret-ty a sail it seem-ed as if it could not be, and
 shut your eyes while moth-er sings of wond-rous sights that be, and

f Animato.

poco rall.

some folk thought 'twas a dream they'd dream'd of sail-ing that beau-ti-ful
 you shall see all the beau-ti-ful things as you rock on the mist-y

poco rall.

sea, the sea, the sea. — Shall I name you the
 sea, As you rock on the

f *p* *f* *f marcato il movimento.*

p *rall.*

fishermen three that are sail-ing o-ver that beau-ti-ful sea, they're } Wynken, Blynken and
 mist-y sea, where the old shoe rocked all those fishermen three,

p *rall.*

f a tempo.

Nod, — they're Wynken, and Blynken and Nod.

f a tempo. *p rall.* *pp*

Love's Golden Dream.

LINDSAY LENNOX.

Piano.

*p**cresc.**rall.**mf**dim.*

1. I hear to night the old bells chime, Their sweet - est
 2. I look in - to your love - lit eyes, I hear your

*p**cresc.*

soft - est strain; They bring to me the old - en
 gen - tle voice; You come to me from par - a -

*p**dim.*

time, In vis - ions once a - gain. Once more a -
 dise, And bid my heart re - joice. Sweet vis - ion!

f

cross the mead-ow land, Be-side the flow - ing stream; We wander,
fade not from my sight, I would not wake to pain; But dream till

dar - ling, hand in hand, And dream love's gold - en dream.
at the por - tals bright, I clasp your hands a - gain.

Tempo di Valse.

Love's golden dream is past, _____ Hid - den by mists of

pain; _____ Yet we shall meet at last, _____

dim. Nev - er to part a - gain. *p* Love's gold - en dream is

past, Hid - den by mists of pain;

Yet we shall meet at last, Nev - er to

part a - gain. 1. 2. *ff*

Two Roses.

W. C. LEVEY.

Andantino

Piano.

p

decrease.

p

colla voce.

cresc.

cresc.

ad lib.

Red.

Red.

Red.

kiss'd the rose with its shin-ing tear, And his heart beat brave and high; As he

poco cresc.

thought of a home — And a fair young bride, — In the sun - ny by - and -

cresc. *cresc.* *cresc.* *cresc.*

f rall.

bye. O red, red rose, of youth and love, Do your pet - als nev - er

rall. *a tempo tranquillo.*

colla voce. *f a tempo.*

Ad. * *Ad.* * *Ad.* *

fade? Does the sunny fu - ture nev - er cloud, With a veil of dark'ning

Ad. * *Ad.* * *Ad.* *

cresc. poco vivo. *decrese.*

shade? O — red, red rose of — youth and love, Do your petals never

cresc. poco vivo. *f decrese.*

Ad. * *Ad.* *

p *rall.* *p* *3*

fade? — Does the sunny fu — ture — nev-er cloud, With a veil — of dar — kning

f *rall.* *f* *rall.* *p*

Ad. * *f* *rall.* *Ad.* *

Tempo I.

shade? —

p

Ad. * *Ad.* * *Ad.* * *Ad.* *

tranquillo. *p* *colla voce.*

A fair white rose on a fair white breast, Once throbbing with soft love

p *tranquillo.* *p* *colla voce.*

crese.

sighs; — But rose and heart are at rest, at rest, No more will they fall and

crese.

Red. * *Red.* * *Red.* *

ad lib.

rise. And a man's bronzed face in a far-off land Grows

ad lib.

crese. *3*

pal-lid and white with pain, As he kiss-es the fad-ed red, red rose, She will

crese.

3 *crese.* *rall.* *p* *espress.*

nev-er rise a-gain. O rose of love, O rose of death! Tho' your

f *rall.* *f* *colla voce.*

Red. * *Red.* *

pet- als fade and die; Yet the love will live, if it be but love, In the

land of love on high; O— rose of love, O— rose of death, Tho' your

pet-als fade and die;— Yet the love will live, if it be but love, In the

Andante.

Land of love on high.

rall. *ff* *fff* *ff*

8991

Love's Proving.

Words by
FREDERIC WEATHERLY.

FREDERIC N. LÖHR.

Moderato.

Voice.

Piano.

marcato.
ff

teneramente.

What shall I say to thee, heart of my heart,

cresc. ed agitando.

How shall I prove thee my passion and pain, How can I tell thee that

cresc.

espress.

now we must part — Knowing I nev-er shall see thee a-gain.

*p colla parte.**dolce.**cresc.*

How can I leave thee and bid thee to go, See-ing I love thee and

*p**cresc.**ff appassionato.*

wor-ship thee so, How can I leave thee and bid thee to go,

*ff appassionato.**accel.**riten.*

See-ing I love thee, See-ing I love thee and wor-ship thee

*accel.**riten.*

so. a tempo.
ff marcato.

teneramente.
 Nay, do not speak to me, heart of my heart,

sf *p*

cresc. ed agitando.
 Hold me not thus to thy bo-som a - gain, Lest I for - get that 'tis

cresc.

espress.
 bet - ter to part — Lest all our fare - wells be ut - ter'd in vain.

p colla parte.

dolce. *cresc.*

Take thy lips from me, love, take them a - way, Lest in my an-guish I

p *cresc.*

ff appassionato.

bid thee to stay, Take thy lips from me, love, take them a - way,

ff appassionato.

accel. *riten.*

Lest in my an - guish, Lest in my an - guish I

accel.

bid thee to stay.

riten. *ff*

p Piu lento.*disperato.*

When it is o - ver, when thou art gone, Past all en - treat - y, all

p *colla voce.**molto espress.*

yield - ing and pray'r, When thou art won - d'ring in

*colla parte.**largamente.*

dark - ness a - lone, Why could I leave thee to

*largamente.*Tempo I.
dolce.

doubt and des - pair; —

Ask thine own heart — and

p

cresc.

then thou shalt know 'Tis that I love thee and

cresc.

ff appassionato.

wor-ship thee so, Ask thine own heart and then thou shalt know

ff appassionato.

accel.

'Tis that I love thee, 'Tis that I love thee and wor-ship thee

fff

accel.

fff

fff

so!

ff

ff

Boat Song.

W. H. NEIDLINGER.

Joyously.

VOICE.

PIANO.

So

light - ly we dance on the wave, — So bold - ly we pull 'gainst the

tide, — Each heart is so light, so brave — When his fair one is by his

*cresc.**dim.*

side; Row, mer-ri-ly row, And joy-ful-ly, joy-ful-ly

cresc. *dim.*

sing, Let the shore with our voices ring: Ah! let us

cresc. *f*

merri-ly sing as we row along, With our hearts so light, so happy and free.

dim. *dim.*

Row, row, row, for our hearts are happy and

cresc.

free; _____ Strong _____ are our arms, _____ the strength of our love is

in them, Each heart is light and joy - ous, Happy and gay and

free. _____ Ah! _____

dim. *dim.* *cresc.*

Merri - ly, merri - ly sing, — For our hearts are joyous and free;

rit. *rit.* *rit.*

a tempo.

Strong are our arms, — the strength of our love is in them,

accel. e cresc.

Strong are our arms, — the strength of our love is

cresc.

in them.

molto cresc.

Mer - ri - ly, mer - ri - ly row, — And joy - ful - ly, joy - ful - ly

ff marcato.

sing; — Let the shore with our voices ring, — As we pull o'er the roll - ing

waves. Row, — row, Mer - ri - ly, mer - ri - ly

accel.

Row, *cresc.* row, mer - ri - ly row, mer - ri - ly row, mer - ri - ly

cresc.

row. —

Where did you come from, baby dear?

I.

Words by
GEORGE MACDONALD.

W. H. NEIDLINGER.

Deliberately, daintily.

Voice.

Piano.

Where did you come from, ba - by dear? Out of the ev - 'ry-where

in - to the here. Where did you get those eyes so blue? Out of the skies as

I came through. What makes the light in them spar - kle and spin?

rit.

more slowly.

Some of the star-ry spikes left in. Where did you get that lit - tle tear?

p *more slowly.*

Where did you get that lit - tle tear? I found it wait - - ing when I got

rit.

here. Where did you get those arms and hands? Love made it - self in - to

rit.

hooks and bands. Feet, whence did you come, you dar - ling things?

From the same_ box as the cher - ubs wings. How did they all come

just_ to be you? God thought a - bout me, and so I grew. But

rit.

how did you come to us, you dear? How did you come to us, you dear?

God thought a - bout you, _____ and so I'm here.

rit.

Cradle Song.

II.

W. H. NEIDLINGER.

Piano introduction in D major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Slowly and always softly.

Vocal entry: "Bye-o - bye, ba - by, Bye-o - bye, ba - by, Lul - la-bye, dear one, Lul - labye,". The piano accompaniment features chords and a moving bass line. Dynamics include *pp* (pianissimo) and *mp*.

Vocal entry: "dar - ling, lul - la-bye — O my ba-by dear, Bye -". The piano accompaniment continues with chords and a moving bass line. Dynamics include *mp* and *pp*. A *rit.* (ritardando) marking is present in the piano part.

Vocal entry: "o - bye." The piano accompaniment concludes with chords and a moving bass line. Dynamics include *mp* and *pp*.

To my Friend ZACHARIAH BELCHER.

My Love and I.

FRANK L. SEALY.

Voice. Moderato.

Piano *p* *poco rall.*

My

Love and I were part - ed, were part-ed in bit - ter tears, And

all a-lone, yes, all a-lone, I have pass'd these wea - ry years. There's

un poco rall.

no joy in the day - time, There's no rest in the night - time, But

un poco rall.

lone - ly, heart - bro - ken, I dwell a-lone, I dwell a-lone.

O Love! O Love!

f
O Love! come back, O Love! come back; There's

cresc. ed accel.

no joy in the world with- out thee. O

Love! come back, O Love! come back; There's

no joy in the world with- out thee.

colla voce.

There's

rall. *a tempo.*

cause for which we part - ed, Per - haps it was mine a - lone; What -

e'er the cause, I love thee now, And will love till life is done. Then

come back to my heart a - gain, Now ach - ing with this bit - ter pain; Ah!

un poco rall.

nev - er, ah nev - er! to part a - gain, to part a - gain. _____

O Love! O Love! O

cresc. ed accel.

Love! come back; O Love! come back; There's no joy in the world without

thee: O Love! come back, O Love! come back, come

back, O_ my love to me.

colla voce. *p* *rall.*

"Marie."

FRANK N. SHEPPERD.

Poem by GEO. F. RICHMOND.

Andante con moto.
molto espr.

Voice.

mf

1. When the shades of ev'ning fast are fall-ing
2. When the pale moon shines o'er the scene

Piano.

mf

Più moto.

mp

Andante con espr.

Red. * *Red.* * *Red.* * *Red.* *

rit.

a tempo.

Gen - tly — o'er the mist - y lea, And sweet — song - birds
My thoughts are still with thee, Ma - rie; Thy face my guid - ing

rit.

a tempo.

Red. * *Red.* * *Red.* * *Red.* *

espr.

rit.

tenero.

to their mates are call - ing, Then I think of thee, Ma - rie, Ma - rie.
star — has — been, — Dear, so dear to me, Ma - rie, Ma - rie.

rit.

p colla voce.

Red. * *Red.* *

Più moto.

Tempo I.

mf Per-chance the sea for years may sev - er

p rit. *mf* *Più moto.*

Red. *

rit. *mf* *a tempo. cresc.*

Hearts that e'er will con - stant be; But I love thee,

rit. *a tempo.*

Red. *

molto espr. rit. mf

dear, as ev - er, Love thee still, my sweet Ma - rie. So

mp col voce. rit.

Red. * Red. *

Tempo I.

time will pass _____ and my bark fly on _____
molto legato.

mf

Red. * *Red.* * *Red.* * *Red.* *

O - ver the storm - y sea, Ma - rie; Thine

rit. *mf*

rit.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

a tempo. *cresc.* *f molto*

eyes like guid - ing stars _____ have _____ shone To

a tempo. *mf* *colla voce.*

Red. * *Red.* * *Red.* * *Red.* *

rit. *mp*

bring _____ me _____ back to thee, Ma - rie, Ma - rie.

rit. *f* *mp*

Red. * *Red.* * *Red.* *

This is my Dream.

SOPRANO or TENOR.

Poem by Mrs MARY MARK LEMON.

Music by FRANK N. SHEPPERD.

Moderato.

mp cantabile.

mf with expression.

colla voce. m. d.

rit.

p

Sometimes I dream that days of old are float-ing Far from the

ha - ven where we bade them rest, And in the

rit.

a tempo.

poco rit.

twi - light wait beside my threshold, That in life's ev'n - ing shines serene and

*colla voce.**a tempo.**dim.*

blest. Each golden hope on wings upraised to heav'n, Each answer'd

*a tempo.**dim.*

pray'r made good and true by pain, All broken faith relink'd by one glad

*dim. e rit.**p**slower and with great expression*

word — Such is my dream: ah, do I dream in

*rit.**pp**rit.*

vain?

a tempo.

mf

p *sostenuto.*

Sometimes I seem to hear up-on the

rit.

si - lence, Words that you spoke when love so old was new,

rit.

pathetically.

p That tell my heart your path was cast in sha-dow, And life has

*rit. sempre legato.**a tempo.**cres.**poco*

prov'd unfaithful and un-true. Then in the

dark-ness turn your hands to-

*rit.**a tempo.**cres.**poco**a**poco.*

-wards me, Now from the shad-ow turn to light a-gain; Love that is

*a**poco.*

true shines bright-est in the shade— This is my

*f**ff**rit.**Adagio.*

dream: ah, do I dream in vain?

*colla voce.**Adagio.**rall.*

For you.

Words by ARTHUR CHAPMAN.

(SOPRANO or TENOR.)

SYDNEY SMITH.

Voice. *Andante espress.*

Piano. *p dolce.* *rit.*

Red. * Red. * Red. * Red. * Red. *

p

They say the years have swal-low's wings, But mine have lead-en

feet, Since last we stood and said "good-bye," That eve in June-tide

Red. * Red. * Red. *

sweet; I read the an-guish in your eyes, As sad you turn'd a -

way, But oh! you guess'd not what I bore, The tears I could not stay. For

con dolore. *dim. e rit.*

f *dim. e rit.*

And. * *And.* *

REFRAIN.

Lento, e con molto espress.

you! for you! my dar - ling, I spoke those words un - true, —

— I left you, tho' I lov'd you, And broke — my heart for

rit. *rit.*

you! ——— For you! for you! my dar - ling, I spoke those words un-

cresc. *f* *cresc.*

true, I left you tho' I lov'd you, And broke my heart for

con passione. *p* *rall.*

con forza. *p* *rall.*

you.

pp dolciss. *rit.*

Lento con espress.

O love, forgive me, and for - get That

p

on life's road our path-ways met, O time, thy kind-ly man-tle

cast — Up-on the mem - 'ry of — the past. They

p *rall.*

told me if we link'd our lives, That you would rue the

day, And when the sor-rows gather'd round, Your love would pass a -

Ad. * *Ad.* * *Ad.* *

way; But had I known what life would be When ev - 'ry hope had

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system features a vocal melody in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics "said. For you! for you! my dar - ling, I" are written below the notes. The melody includes a triplet of eighth notes marked *pp* (pianissimo) and a series of eighth and sixteenth notes. The second system continues the melody and includes a piano accompaniment in the lower staves. The piano part consists of a right-hand part with chords and a left-hand part with single notes, both in the same key signature and time signature. The lyrics "said. For you! for you! my dar - ling, I" are aligned with the vocal melody.

spoke those words un - true, I left you, tho' I

cresc.

rit.

lov'd you, And broke — my heart for you!

rit.

cresc.

Ad.

For you! for you! my dar - ling, I spoke those

f

Ad.

con passione.

Ad.

words un - true, I lov'd you, tho' I left

con forza.

Ad.

you, And broke my heart — for you!

f

Gentle Swallow.

Words by E. OXENFORD.

ANTON STRELEZKI.

Con moto e con molto espress.

Voice.

Piano.

mp *cresc.* *mf*

rit. *a tempo.* *mp* *leggiere.* *p* *equamente.*

ten.

mf

prith - ee stay; Sum - mer is not fad - ing yet;
ten. ten. ten. ten.

mf All the flow'rs are bright and gay, *mp* Ev - 'ry cloud in *poco rit.*

mf *mp* *poco rit.*

a tempo.
mp poco agitato. *cresc.*
blue is set. If thou should'st from hence de - part —

ten. ten. ten. ten. a tempo.
mp poco agitato.

f dolce. *poco rall.* *mp*
Gone would be a sweet de - light; For I — watch with

f *mp*
poco rall. *ten. ten.*

p dolciss. *p*
anx - ious heart, All the — chang - es — in thy flight.

p colla voce. *p*
ten. ten. ten. ten. ten.

ten. *ten.* *ten.* *ten.* *ten. poco rall.*

mf a tempo. *ten.* *mp* *ten.*

mf a tempo. *a tempo.* *cresc.*

Gen - tle swal - low, prith - ee stay; Win - ter yet is

mp subito. *cresc.*

leggiere.

f espress. *rall.* *mp*

far a - way, Pit-y! and do not de-part,

f colla voce. *rall.* *mp subito.*

ten. *ten.* *ten.* *ten.*

Lento. *mf con dolore.* *a tempo.*

Leaving me all - sad at heart.

ten. *ten.* *ten.* *ten.*

mf Lento. *mf a tempo.*

ten. *ten.*

mp
ten. ten. ten. ten. *rall. ten.*

a tempo. mp
2. There is one I cher - ish well,
mp leggiero. p equalmente.
ten.

mf
He has gone a - cross the sea; And he said ere
ten. ten. ten. ten. *mf*

mp poco rit.
leaf - lets fell, He would come a - gain to me.
ten. ten. ten. ten. *mp poco rit.*

a tempo.
mp poco agitato.

So, sweet swal - low, do not fly, — Leav - ing me a

a tempo.
mp poco agitato.

f *ten.*

cresc. *f dolce.*

poco rall.

prey to fear; For while thou art wing - ing night,

mp

poco rall.

mp

ten. *ten.* *ten.* *ten.*

p dolceiss.

Win - ter will not vent - ure near.

p

p colla voce.

p

mf a tempo.

ten. *ten.* *ten.* *ten.*

mp a tempo.

Gen - tle swal - low,

a tempo.

mp subito

leggiere.

ten. *ten.* *ten. poco rall.*

cresc.

prith - ee - stay; Win - ter yet is far a - way;

cresc.

f espress. rall. mp Pity! and do not de - part, *Lento. mf con dolore.* Leaving me all sad at

f colla voce. rall. p subito. Lento. ten. mf

ten. ten. ten. ten. ten. ten. ten.

heart. *a tempo.*

f mp rall.

ten. ten. ten. ten. ten.

mp decresc. p decresc. pp mp pp

'Twas surely Fate.

Words by CLIFTON BINGHAM.

HOPE TEMPLE.

Allegro con moto.

Voice.

Piano.

f

mf

p

mf

ten.

rall.

It was eve and June, and a

cres - cent moon Sank low in the west - ern sky! And your

Tempo I.

rall. *a tempo.* *ten.*

ten - der face wore a name - less grace, Tho' your heart held an un - told

rall. *p rall.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

p *Tempo I.* *f ten.* *a tempo.*

sigh; For you lov'd me well, more than words can tell, But you

p cresc. *f*

Red. *Red.* *Red.* *Red.* *Red.*

p

all for noth - ing gave, For my heart lay dead, with a

p

Red. *Red.* *Red.* *Red.*

rall. *ten.*

day long fled, Deep down in a dis - tant grave! Ah! how

rall. *ten.*

Red. *Red.* *Red.* *Red.* *Red.*

a tempo.

much might have been, how much might be Could I have lov'd you as—

Red. *Red.* *Red.*

you lov'd me; How much might have been, yes, what bliss might be, Could I have lov'd you as—

f *rall.* *con anima.*

Tempo I.

you lov'd me!

f *f*

When I think of you, as I

p

Red. *Red.* *Red.* *Red.*

of - ten do, There re - turns that eve in June, It was

ten. *ten.* *f* *slower.*

rall.

Red.

sure - ly fate, some must love too late, And others a world too ten.

soon! Let the cur - tain fall, could I

take you all, And give you so lit - tle? ah!

no! Tho' it wrung your heart, it was

well to part, And bet - ter to let you go! When I

dim. *e* molto *rall.* *col canto.*

ten. ff ten. con forza. a tempo. ten. p rall. p rall. a tempo. a tempo. f f rall. ten. (ten.)

Tempo I.

slowly.

Tempo I.

think of— you, as I of - ten do, There comes that eve in

p

Q. Q. Q.

con forza. *ten.*

June! It must sure - ly be fate, some must

ten.

ff

love too late, And oth - ers a world too

legato.

f *p*

f con forza. ten.

soon; Tho' it wrung your heart, it was

cresc. *ten.*

f *dim.*

accel. **f**

well to part, And bet - ter to let you

accel. **f**

go! Yet how much might have been, what_

ff *rall.* **f**

slower. *a tempo.*

bliss might be! Could I have lov'd you as_ you lov'd

rall. **ff** *a tempo.*

me.

hurry. **ff**

104
"No lips can tell!"

Words by EDWARD OXENFORD.

SONG.

H. TROTÈRE.

Andante moderato e con espressione.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo and expression markings are "Andante moderato e con espressione." The score is divided into four systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system begins the vocal entry with the lyrics "No lips can tell, no words express The". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The third system continues the vocal line with "bound-less love I bear to thee! Glad-ly my heart would". The piano part includes a decrescendo (dim.) marking. The fourth system concludes the piece with the lyrics "all con-fess, But, tho' it strives, it can-not, can - not be!". This system includes several dynamic and tempo markings: "colla voce" (in unison with the voice), "rall." (ritardando), and "a tempo." (returning to the original tempo). The piano part ends with a piano (p) dynamic.

No lips can tell, no words express The
bound-less love I bear to thee! Glad-ly my heart would
all con-fess, But, tho' it strives, it can-not, can - not be!

Thy face outvies the fairest dream; On earth no voice so sweet as thine;

Thy gentle words for ever seem Like music from the realms di -

vine! Ah! glad - ly would my heart con-fess

The thoughts that in my bo - som dwell! No words can half my

love express, No lips can tell, No words express!

No lips can tell! No lips can tell!

As flows the stream - let

rall. *a tempo.*

to the sea, As craves the flow'r the gold - en ray,

So, day by day, I think of thee, And will till life shall pass, shall

pass a-way. With-out thee near, I could but die; So let thy love up -

on me shine; And bid me rest for ev - er nigh,

Then earth for me will be di - vine! _____

con passione.

Ah! glad-ly would my heart con-fess The thoughts that in my

bo-som dwell!— No words can half my love express,

No lips can tell, No words express! No lips can tell! No

lips can tell!—

*p rall. e dim.**pp*

73

Changeless!

Words by
G. CLIFTON BINGHAM.

H. TROTÈRE.

Andante con grazia.

Voice.

Piano.

mf

p

And.

Should our world, love, one day

al - ter, Should our bright skies turn to grey, Song to

si - lence, light to shad - ow, And our glad - ness steal a -

way; On - ly love me then as now, dear, Lift thy

stead - fast eyes to mine;— Smile for me as thou wert

wont to, Take a - gain my hand in thine. Though your

lips, O love, are si - lent, Though you breathe that day no vow, I shall

know that you are change - less, That you love me then as now! Though your

lips, O love, are si - lent, Though you breathe that day no vow, I shall

p tremolo.

stringendo e cresc.

know that you are change - less, That you love me then as

fp *p* *cresc.*

now! I shall know that you are change-less, That you love me then as

dim. *p rall.*

f *fz* *p rall. colla voce.*

now! Be to

a tempo.

mf *pp*

me still in the shad - ow, All thou wert when life was bright! Walk be -

side me, love, and guide me, When the way is lost in night. Then, though

fz *fz*

shad - ows close a - round us, And the night be fraught with fear, Shall the

stringendo.

rall.

f

mf

dark - ness be as light, love, And the far - off dawn seem near! Though your

cresc. ed accel.

colla voce.

f

ff

mf colla voce.

*Red. **

*Red. **

*Red. **

*Red. **

*Red. **

lips, O love, are si - lent, Though you breathe that day no vow, I shall

p

know that you are change - less, That you love me then as now! Though your

colla voce.

lips, O love, are si - lent, Though you breathe that day no vow, I shall

p tremolo.

stringendo e cresc.

know that you are change-less, That you love me then as

fp p cresc.

*Red. **

now! I shall know that you are change-less, That you

dim. rall. ff p

love, you love me then as now! —

f ff

*Red. * Red. * Red. * Red. * Red. **

It is na, Jean, thy bonnie face.

74

MAUDE VALÉRIE WHITE.

VOICE.

semplice.

PIANO.

It is na, Jean, thy

con tenerezza.

bon - nie face nor shape that — I ad mire, — .Al -

though thy beau - ty and thy grace might weel a - wake de -

sire. Some - thing in il - ka part o' thee To

f. *con espress.*
praise to love I find; But

p. dear as is thy form to me, Still dear - er is thy
rall.

mind. _____

Nae mair un gen'- rous wish I hae Nor

con tenerezza.
strong - er in my breast, Than if I can - na

mak' thee sae, At least, tó see thee

blest. Con-tent am I if heav-en will give But

hap - pi - ness to thee, And

as wi' thee I'd wish to live For thee I'd bear to

dee.

Book of English Ballads.



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"Nita Gitana."

75

(Soprano or Tenor.)

Words by F. E. WEATHERLEY.

REGINALD de KOVEN.

Moderato.

Voice.

Piano.

marcato il movimento.

mf

f

Ni - ta Gi -

ta - na! a - wake from thy sleep - ing, My vig - il

crese.

crese.

keep - ing, Thy To - re - a - dor am I,

ff

ff

p Thy To-rea-dor am I. *mf* The white stars a -

bove thee, Know how I love Thee: All that. I

p *crese.*

f rall. Alleretto con moto. live for, For Thee to fight and die.

f rall. *f*

mf Ni - ta Gi - ta - na! Wake from thy sleep - ing,

p

Look down, and love me! Thy To-rea-dor am I! Ni - ta Gi -

ta - na! Wake from thy sleep - ing, Look down, and love me! Thy

marcato e rall.
To-rea-dor am I! *Più mosso.* When in the fight, Love, eyes beam so

bright, Love, Favors fall - ing, voices call - ing, Un-der the golden skies;

f I hear a - lone, Love, Thy voice, mine own, Love, *ff* I see a -

f marc. *sf*

rall. gain the splendor of thine eyes. *Tempo I.*

colla voce. *mf marc. il movimento.*

p dolce. Ni - ta Gi - ta - na! Thy tears now are fall - ing,

p *mf*

cresc. May be to - mor - row Thy To - re - a - dor may die, *ff*

cresc. *ff*

p Thy To-rea-dor may die. *mf* But if I

fall, Love, Dear - est of all, Love, First un - to

crese.

f thee, My heart, my heart shall fly. *Allegretto con moto.* *f* Ni - ta Gi -

ta - na, the trumpets are call - ing, Kiss me fare - well, Thy

To - rea - dor am I! *ff* Ni - ta Gi - ta - na!

mf

Wake from thy sleep - ing, Kiss me fare - well! Thy

rall. marc.

rall.

To - rea - dor am I,

dim.

p con sentimento.

Thy To - rea - dor am I!

p

fz

The Flight of Ages.

Words by
FREDERIC E. WEATHERLY.

(Soprano or Tenor.)

FREDERICK BEVAN.

Voice. *Andante.*

Piano. *mf*

p

I heard a

song, a ten - der song, 'Twas sung for me a - lone, In the

hush of a golden twi - light, When all the world was gone; And as

long as my heart is beat - ing, As long as my eyes have tears, I shall

cresc. *f*

Detailed description of the musical score: The score is for a song titled 'The Flight of Ages' by Frederic E. Weatherly, set to music by Frederick Bevan. It is written for a voice (Soprano or Tenor) and piano. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into four systems. The first system shows the voice entering with the lyrics 'I heard a' and the piano accompaniment. The second system continues the melody with lyrics 'song, a ten - der song, 'Twas sung for me a - lone, In the'. The third system continues with lyrics 'hush of a golden twi - light, When all the world was gone; And as'. The fourth system concludes with lyrics 'long as my heart is beat - ing, As long as my eyes have tears, I shall'. The piano accompaniment features a variety of textures, including arpeggiated figures, block chords, and flowing lines. Dynamic markings include 'mf' (mezzo-forte), 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The score is printed on a single page with a blue '76' in the top right corner.

hear the ech - oes ring - ing From out the gold - en years.

rall.

colla voce

I have a

a tempo

mf

rose, a white, white rose, — 'Twas giv'n me long a - go, When the

song had fall'n to si - lence And the stars were dim and low; It

cresc.

lies in an old book faded, Between the pages white, But the

cresc.

f.

ages cannot dim the dream It brought to me that night.

rit.

colla voce

p

Più animato.

I have a love, the love of years,

pp

Bright as the purest star, As radiant, sweet and

won - derful, As hope - less and as far.

I have a love, the star of years, Its light a-lone I

see, And I must wor - ship, hope, and love, How -

accel.

ev - er far it be.

rit.

Maestoso.

It is the love that speaks to me In

that sweet song of old, _____

accel. cresc.

It is the dream of gold - en years, These

pet - als white en - - fold; _____ And

ev - - 'ry star may fall from heav'n, And

ev - 'ry rose de - cay, But the ag - es

can - not change my love, Or take my dream,

or take my dream a - way!

The Sailor Boy's Farewell.

77

JAQUES BLUMENTHAL.

Allegretto.

Piano.

mf Look up, look up, sweet

a tempo. più tranquillo.

rit. *pp*

moth - er mine, Have you ne'er a word for me? Do you

sempre stacc.

mf *rit.* *f* *lento.*

trust your son with - out one sign To the per - ils of the

p *rit.* *lento.* *mf*

a tempo. *p* *f*

sea? I trust that heav'n will be my guide On the

p a tempo. *mf*

cantabile.

way and at the end, Yet

cresc. *ff*

I would not leave un - bless'd your side Though

cresc.

Slargando. *f* *rit. molto.*

heav'n it - self de - fend, Though heav'n it - self de -

colla voce. *f rit.*

Allegretto deciso.

fend. *f* My heart beats high as the

hour draws nigh, With the pulse of the he - roes that do or die! And my

heart beats high as the hour draws nigh, — With the pulse of the he - roes that

do or die. *Tempo I.*

a tempo.
stacc.
rit.

p
Listen, I hear the glad waves break on

ppp

mf
long beach - es miles a - way, I can

ten.

accel.
al - most hear the an - chor creak - Oh!

Adagio. mf sonore.
f
accel.

moth - er let us pray. *p* I will kneel down as I

cantabile.

rit.
kneelt a child With your hand upon my head, And

pp rit.

pray God to keep me un - - - be - guiled And *ff*

Slargando. no - ble liv - ing or dead, And no - ble liv - ing or *lunga.* *rit.*

ff colla voce. *sf rit.*

Allegretto deciso.

dead. *f* When storms rage high and the

cra - vens fly, *f* Your boy with the he - roes will do or die, *più f* When

storms rage high and the cra - vens fly *cresc.* *rit.* Your boy with the he - roes will

più f *cresc.* *rit.* *ff*

do, — will do or die. *ff*

Bashfulness.

JOHN HYATT BREWER.

Con moto, ed espress.

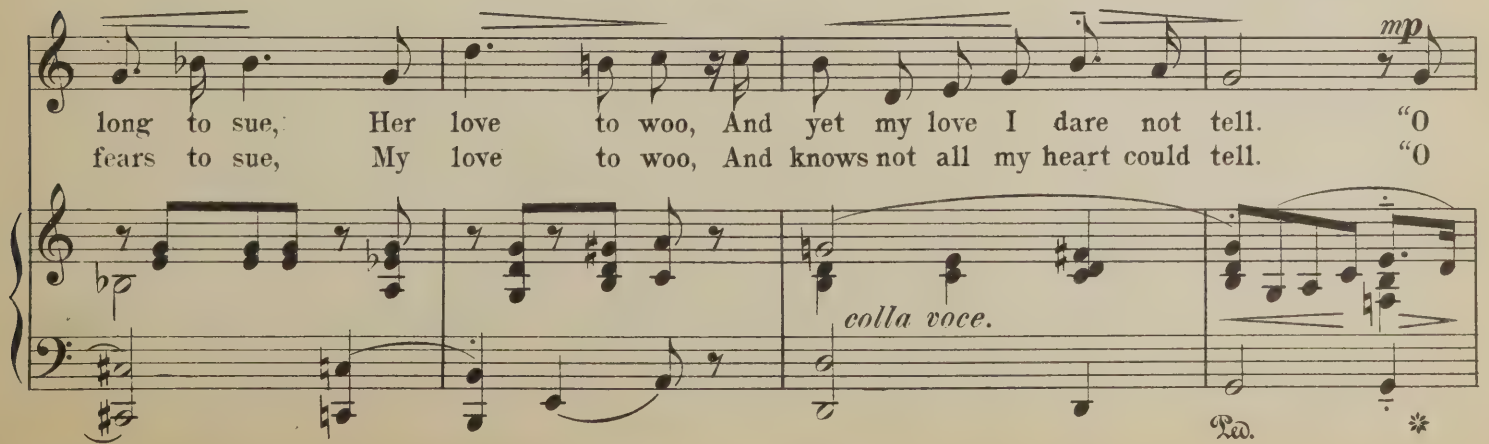
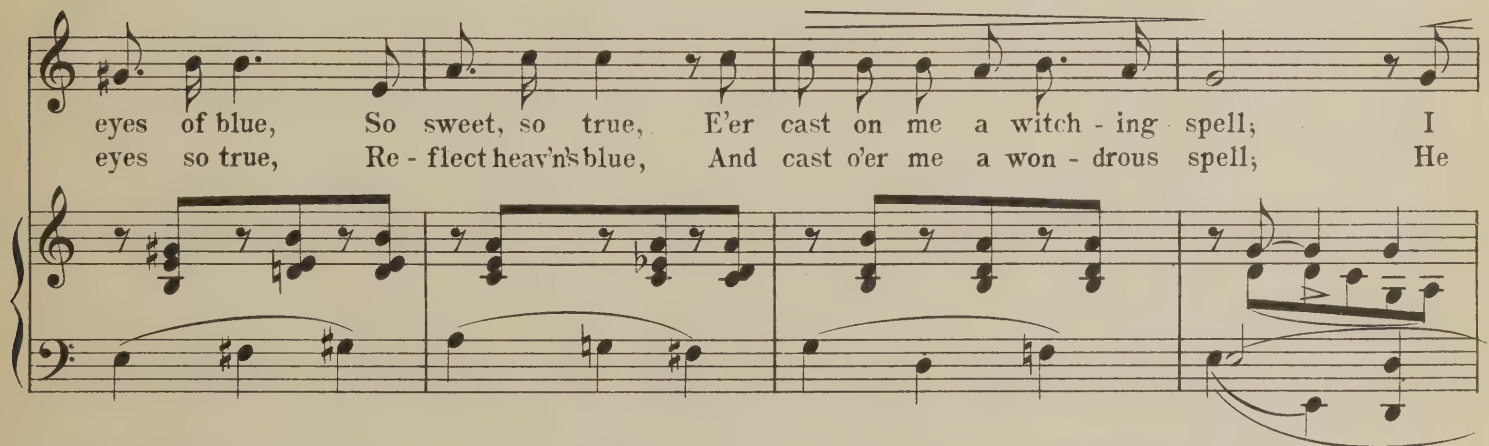
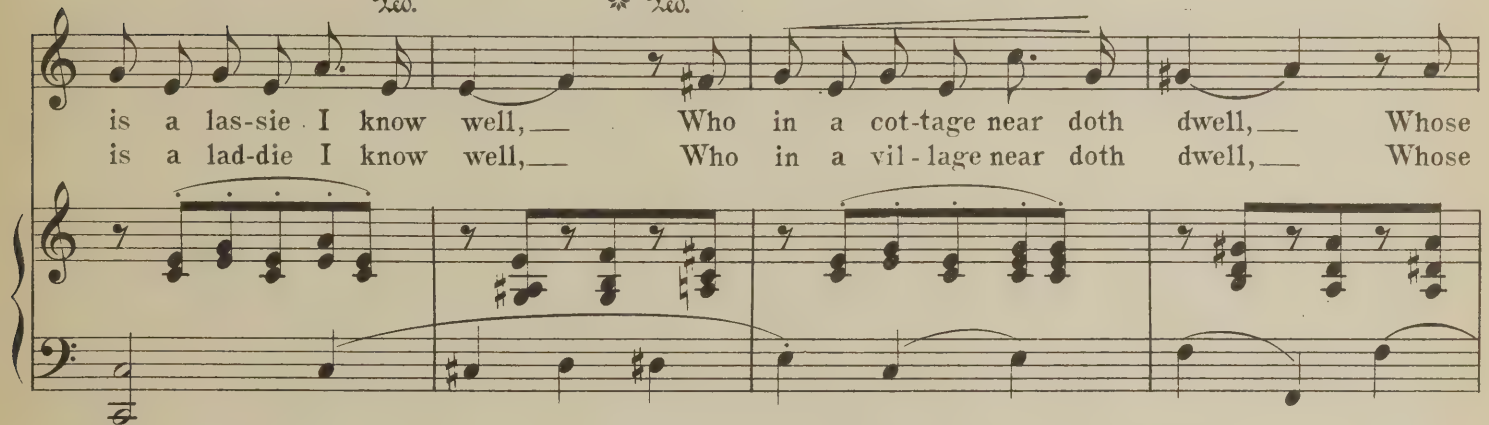
Voice.



*) Upper line of words when sung by men; lower line when sung by women.

*) There
There

Piano.



love,— my heart is thine for aye, O love,— I trust in thee al - way, Be -
 love,— my heart is thine for aye, O love,— I trust in thee al - way, Be -

p a tempo.

lieve in me, I love but thee, Thou art the sun - shine of my
 lieve in me, I love but thee, Thou art my dream by night and

cresc.

day! O love,— my heart is thine for aye, O
 day! O love,— my heart is thine for aye, O

mp

love,— I trust in thee al-way, I love— but thee,—
 love,— I trust in thee al-way, I love— but thee,—

cresc. molto.

mf

sf

Thou art the sun - shine of my day!"
Thou art my dream by night and day!"

sf *p* *mf*

Red. * Red. * Red. *

Più moto e giocoso.

A - mong the las-sies bright and gay, — She
With oth - er lad-dies bold and gay, — His

p *Più moto.*

Red. *

is the blith - est all the day, — And her dear hand, Seems
foot - steps nev - er cross my way, — But in his hand, A

Red. *

like a wand, That ev - er holds me 'neath its sway; Should she command, I'd
mag - ic wand, Seems e'er to hold me 'neath its sway; At his command, I'd

p

Red. * Red. * Red. * Red. *

bash - ful stand, And could not, dare not, to her say: "O
 blush - ing stand, To hear the vow his lips might say: "O

colla voce.

Red. *

love, — my heart is thine for aye, O love, — I trust in thee al-way, Be -
 love, — my heart is thine for aye, O love, — I trust in thee al-way, Be -

pp

pp ritard.
 lieve in me, I love but thee, Thou art the sun - shine of my
 lieve in me, I love but thee, Thou art my dream by night and

pp ritard. *p colla voce.*

day!" 4 1 *mf*
 day!" 2 *a tempo.* *mf*

Red. * *Red.* * *Red.* * *Red.* *

Con energico.

would that I might once be brave, And tell her that my heart's her slave, From
that the bash-ful lad might guess, The love my heart dares not con-fess, Un-

Con energico.

Più lento.

her lips hear: "I love thee, dear, Un-asked to thee my heart I gave!" Now
less his voice Pro-claims his choice, And urg-es me his life to bless! For

a tempo. mf

p Più lento. *colla voce.* *a tempo.*

Ad. * *Ad.* *

accel.

ban-ish fear, My love's sincere, I'll claim the treas-ure that I crave! O
girls must wait, 'Tis thus, says Fate, Un-til they're asked, to an-swer, yes! O

accel. *ritard.* *colla voce.*

Ad. * *Ad.* * *Ad.* *

p a tempo.

love,— my heart is thine for aye, O love,— I trust in thee al-way, Be-
love,— my heart is thine for aye, O love,— I trust in thee al-way, Be-

p a tempo.

lieve in me, I love but thee, Thou art the sun-shine of my day! O
 lieve in me, I love but thee, Thou art my dream by night and day! O

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

cresc.
 love, — my heart is thine for aye, O love, — I trust in
 love, — my heart is thine for aye, O love, — I trust in

Red. * *Red.* * *Red.* *

f *largo.*
 thee al-way, I love — but thee, — O love, — my heart is
 thee al-way, I love — but thee, — O love, — my heart is

mf *largo.* *ff*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

thine for aye!"
 thine for aye!"

f *Più Allegro.*

Red. * *Red.* * *Red.* * *Red.* *

I cast a sorrow to the sea.

79

Verse by GERTRUDE HARRADEN.

Andante.

A. J. CALDICOTT.
Mus Bac.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Andante.' The voice part starts with a whole rest for the first two measures, then enters in the third measure with the lyrics 'I cast a sor - row to the sea'. The piano accompaniment begins with a forte (*f*) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The lyrics continue: 'That was most wea - ri - some to me; But what I fain had known no more, A sport - ive wave-let wash'd a - shore; I'. The score concludes with a final chord in the piano part.

accel.

flung it then up - on the air — For winds to waft, I cared not

accel.

where. — But lo! a zeph - yr wan - d'ring nigh Re -

f *dim.*

f *dim.*

stored it on a per - fum'd sigh, I cast my

ritard. *a tempo.*

ritard. *a tempo.*

sor - row to the sea — That was so wea - ri - some to

ritard.

ritard.

me.

f

p

I laid it on the sun's last ray, And deem'd 'twould

p

per-ish with the day; But scarce had pass'd night's sooth-ing

close When with the ear-ly morn it rose; And now - that

sor-row, bur - ied deep, With - in my lone - ly heart I

keep, And know that I must bear its pain, As long as

cresc.

life and thought re - main; I cast my

cresc.

f

sor - row to the sea, But what I fain had known no

f

more, — A sport - ive wave - let wash'd a - shore; And

now that sor-row bur-ied deep, — With - in my pas - sive heart I

keep, — And know that I must bear its pain, — So long as

life and thought re - main!

The Legend of the Lily.

Words by
G. CLIFTON BINGHAM.

A. J. CALDICOTT.

MUS. BAC.

Andantino.

Voice.

Piano.

They

mf

ritard.

grew in a far - off gar - den, At the foot of a val - ley fair,

Scent-ing the lone-ly si - lence With their fra-grance rich and rare; The

south wind brought them sun-shine, And sent them his soft-est showers; But

f none ev-er dared to gath - er The least of those love - ly flowers. *dim* *ritard.*

cresc.

At

f

p eve in the qui-et gar - den The Mas - ter_ loved to walk; — And

p *cresc.*

mf each fair flower as he pass'd it — Bent on its slen-der_ stalk; But the

f Lil - y was vain of her beau - ty, And as his_ step drew near, *f* Stood

con forza.
proud - ly e - rect and_ state - ly, And said "I am fair - est_ here." *ff*

The Mas - ter gazed on it sad - ly In his

gaze grief gath'ring slow, Till the Lil - y bent be - fore him, The

cresc.

low-li-est of the low. And the tear that fell on its pet-als, As the

Mas-ter turn'd a - way, — Will be found a glitt'ring dew - drop In the

f Lil - y's heart to - day; That tear will be found a —

ff *ritard.* dew - drop In the Lil - y's heart to - day! —

ff *ritard.* *ff* *a tempo.* *rit.* *sfz sfz*

Fetters of Gold.

(Soprano or Tenor.)

Words by
JOHN MUIR.

THOMAS HUTCHINSON.

Andante espressivo.

Voice.

Piano.

mf

marcato la melodia

p

'Tis on - - ly a heart at your

p

feet, 'Tis on - ly a life that I give; But

sure - ly a sac-rifice meet, _____ Bid _____ me to love and to

rall.

colla voce

live. Love, o - - pen the door of thine heart, Let me

pp *a tempo*

pp *a tempo*

en - - ter the ha-ven so blest, _____ Tell _____ me no more we may

cresc.

cresc.

part, Thus may _____ I find qui-et and rest. _____ O Love!

rit. *con passione* *f*

Allegro moderato.

slargando *f*

heed me, O Love! speed me, Be - - hold I stand and

wait, O Love! hide me, Nor Love chide me, But o - pen

cresc.

wide the Gate of Love, But o - pen wide the Gate of

Love, the Gate of Love.

rall. *a tempo*

colla voce *a tempo* *mf*

p

'Tis on - - ly the fet - ters of gold You

p

bind — round my heart to - day; Love - fet - ters that cannot grow

rall. *pp*

old, Of a love — that must live — for aye. As

colla voce *pp*

day - light commences to die, The wan - der-er homes to his

nest; So, Love — to thee now do I fly, To

cresc.

cresc.

lay — but my head on thy breast. — O Love! heed me, O Love!

rit. con passione **Allegro moderato.**

slargando **f**

speed me, Be - hold — I stand and wait, O Love!

cresc.

cresc.

hide me, Nor Love chide me, But o - pen wide the Gate _____ of

Love, But o - pen wide the Gate of Love, _____ the

Gate _____ of Love. _____

rall. *a tempo* *accel.*

con forza *colla voce* *a tempo* *ff* *accel.*

Ad. *

The Bells of Seville.

Words by CRISTABEL.

W. H. JUDE.

Tempo di Bolero.

Piano.

f *ten.*

In gay Se-ville, long, long a-go, When

f

rall. *a tempo.*

days and friends were al-ways bright,— My hap-py home I

colla voce. *a tempo.*

ad lib.

lov'd so well, To me how love-ly— was the sight. The

colla voce. *p* *a tempo.*

Coda *

*cantabile.**fagitato.*

or - ange grove shed sweet perfume, The bells rang out their mer-ry lay, Be -

a tempo.

lov - ed home, it was too soon, — too soon, to leave thee, thus for aye. No sound I hear of

ad lib. (as if spoken.)

ff *p* *ppp* *stacc.*

light gui-tar, Like magic mu - sic from a - far; In heav'n - ly dreams still let me

mf *mf*

lin-ger, 'Mid fair - est scenes, a-las! no more! No sound I hear of light guitar, Like

f *ppp* *stacc.* *ppp*

crese. *ad lib.*

magic mu - sic from a - far, In bliss - ful tones still float a - bove me, Sweet heavnly

colla voce.

chimes! ——— Those bells, — those bells of long — a - go!

pp (Echo.) *pp* *f*

f

Ring

rall. *a tempo.*

out, sweet bells, thy notes of love, And waft them o'er the o - cean foam; — Their

f *colla voce.*

ad lib.

mu- sic tells of days gone by, And hap- py, hap- py thoughts of

a tempo. *colla voce.*

cantabile.

home, Once more I wan- der near the spot, It whis - pers still, "for -

a tempo.

f *agitato.*

get me not," And ne'er shall I for- get the love _____ Of

ad lib.

home, 'twas bright as heav'n a - bove. No sound I hear of light gui- tar, Like

stacc. *ppp*

Ad. *

magic mu - sic from a - far, In heav'n - ly dreams still let me lin - ger, 'Mid

f *cresc.*

And. * *And.* * *And.* *

fair - est scenes, a - las! no more. — No sound I hear of light guitar, Like

ppp

And.

magic mu - sic from a - far, In bliss - ful tones still float a - bove me, Sweet heav'nly

cresc. *ad lib.*

f

chimes! — Those bells, — those bells of long — a - go!

pp *pp* *f*

"Little Doris"

Words by J.E.WEATHERLEY.

(Soprano or Tenor.)

REGINALD de KOVEN.

Allegro moderato.

Voice.

Piano.

f *lusingando.**mf*

On a sun - ny bench to - geth - er An - to - ny and Do - ris sat,

Red.

*

And she peep'd at him de-mure - ly From be-neath her sha - dy hat:

*leggiero.**rall.*

For she felt he loved her dear - ly, And she loved him dear - ly too,

rall.

mf a tempo.

But he was too shy to tell her; What could lit - tle Do - ris do?

*p**f cresc.**rall.**mf a tempo.*

But he was too shy to tell her; What could lit - tle Do - ris do?

*rall.**a tempo.**p**f*

So the day was quick - ly pass - ing,

*f**Red.**p**mf*

Still in si - lence To - ny sat; Till she begg'd him just to fast - en

*p**leggiero.*

On the rib - bons of her hat: As he touch'd her

dim - pled cheek, It thrill'd, it thrill'd him through and through;

mf a tempo.
In a mo - ment he had kiss'd her: What could lit - tle

Do - ris do? In a mo - ment he had kiss'd her:

mf a tempo. *a tempo.*

What could lit - tle Do - ris do? Then

p a tempo. *p* *rall.* *p* *a tempo.*

mf Poco meno mosso.

Do - ris; lit - tle Do - ris, She did not scream or

mf leggiero.

run, She did not frown or scold him, As per -

poco rall. *semplice.*

haps she should have done: But lift - ed up her

poco rall. *semplice.*

p *rall.*

blush - ing face, And then, and then she kiss'd him too:

p *rall.*

f **Tempo I.**

That was just what To - ny want - ed, And what else could

p

f *rall.*

Do - ris do? That was just what To - ny want - ed,

rall.

a tempo. *rall.* *a tempo.*

What could lit - tle Do - ris do?

a tempo. *rall.* *a tempo.*

Love's Garden.

Soprano or Tenor.

Words by
F. E. WEATHERLEY.

R. de KOVEN.

Moderato.

con sentimento
p

Voice.

Piano.

There

p grazioso

pp

Ped.

*

Ped.

*

Ped.

Ped.

*

lies a gar-den of ros - es At the oth - er end of the world, — Where

p

twi - light - peace re - pos - es, And the wings of the storm are furl'd, — And the

mf

Ped.

*

p rall. wings of the storm are furl'd. — *mf* White lil - ies blow, Fair

p rall. *mf*

Red.

riv - ers flow, Un - der a blue bright sky; And

Red.

f there we go, Where none can know, Hap - py, my Love and

f

rall. *p.* *p dolce*
I, Hap - py, my Love and I. And

rall. *p* *pp*

Allegretto.

there in our gar - den of ros - es, No toil, — no troub - le

jars, From dawn till the day - time clos - es, In

time of the sun and stars. The light winds blow, And the .

flow'r - scents flow, The gold - foot hours go by; — Sing

rall. e dim.

hey, sing ho! No cares we know, No tears, my Love and I. I

Ped. * *Ped.* *

Poco rubato Tempo I.

sing in our garden of ros - es, Laid low at my dar - ling's feet: "O

mf con sentimento

queen of the gar - den of ros - es, O la - dy of lil - ies sweet; O

cresc. *f*

cresc. *Ped.* *

queen of the gar - den of ros - es, O la - dy of lil - ies sweet? Gold

poco rall. *p rall.* *mf*

poco rall. *p rall.*

deciso

sun - rays move a - round, a - bove, In one long dream we

mf

lie, In the gar-den of Love, 'Mid flowers there - of,

f

Happy, my Love and I, — Hap-py, my Love, Hap-py my Love,

ff

Hap - py, my Love and I.

rall.

pp

Ad.

The crown of love.

Words by
CLIFTON BINGHAM.

(Soprano, or Tenor.)

FREDERIC N. LÖHR.

Voice. *Andante.*

Piano. *mf* *f* *p*

One

espress.

star in a lone - ly heav'n, One rose in a gar - den wide; A

p sostenuto.

jew - el rare in a cas - ket That holds no gem be - side; One

cresc.
ray of light in the dark - - ness, That hid - eth all but

cresc.
thee; One ship on a storm - y o - cean Art

, animando e cresc.
, rall.
animando e cresc.

e dim.
thou, my love, to me! 'Tis all that I ask in

rall. e dim.
espress.
p dolce.

dolce.
life, dear, And all that I care to know, — That this true heart will

dolce.
cresc.
cresc.

love thee, for - ev - er and al - ways so! — That this true heart will

f *appassionato.*

love thee, for - ev - er and al - - ways so! —

f *rit.* *a tempo.*

f *sf colla voce.* *ff* *a tempo.*

A cloud may shadow the star, love, The rose that has bloom'd will

p *espress.*

rall. *p sosten.*

break, And the close - liest guarded — jew - el, A thief in the night may take; The

cresc.

bright - est ray may be fleet - ing, The

cresc.

Ad. * *Ad.* * *Ad.* * *Ad.* *

ship in the storm go down, But

animando e

Ad. * *Ad.* * *Ad.* *

life is a lasting King - dom, And love a fadeless crown! —

, espress. ,

colla voce. *espress.*

f a tempo.

And ev - er thy brow shall wear it, And ever thy spir - it know — That

a tempo.

f *cresc.*

cresc. *agitato.* *f*

one true heart is thine, love, for - ev - er and al - ways so! — And

appassionato. *f*

ev - er thy brow shall wear it, And ev - er thy spir - it know — That

ff *grandioso.* *sf* *colla parte.* *sf*

one true heart is thine, love, for - ev - er, for - ev - er and

ff *a tempo.*

al - - ways so! —

This Tiny Flower.

PAUL LORING.

Andantino.

Voice.

Piano.

mf

This ti - ny flow'r to thee I give: Wilt thou keep it? 'Tis wet with

p

dew, but nev - er tear fell up - on it! Say, wilt thou keep it as sweet re -

rit. e dim. *p* *a tempo.*

membrance? The sun hath kiss'd and woo'd this flow'r, But thou, but thou hast won

rit. e dim. *p* *p*

it! What though it fade too soon and all its sweet de-part?

mf

What though it die? It yet hath pow'r, if I shall know, if

accel. *a tempo.*

I shall know That on your heart you bear my flow'r,

accel. *f* *a tempo.*

Up-on your heart my flow'r!

dim. e rall. *p* *rall.* *pp* *pp a tempo.* *mf* *f* *dim.* *rit.*

mf

Tho'comes the tide of pass-ing years o'er life's o - cean, Tho'come the

p a tempo.

dark'ning days when we shall sev - er, One bright'ning heart - gleam shall wake my

soul a - gain: I saw thee kiss my flow'r! 'Twill live, 'twill

dim. e rit. *p*

dim. e rit. *p*

a tempo. live for ev - er! *mf* Good bye, and fare thee well,

p a tempo.

tho' lin - gers yet the spell; Thou wilt keep this

f

flow'r of mine. Ah! mem'ry fond! my heart shall know,

f

dim. e rit.

this flow'r is thine, 'tis thine! My ti - ny

rit. p a tempo. p

flow'r, 'tis thine, 'tis thine!

p p mf p

Olden Days.

Words by D. F. BLOMFIELD.

CONSTANCE MAUD.

Piano.

legato.

cresc.

1. The moon-light's yellow on hill and wold A warm mist creep - ing
 2. So still the air, not a sound is heard Save on - ly where the

up the vale, Brings scent of vi - o - lets in — the fold Where
 lis - t'ning night Thrills to the rap - tur - ous - throat - ed bird Some

rall. *con amore.*

sings the wake - ful night - in - gale — Oh Love! where you are wand'ring
 trem - bling ech - o of — de - light — Oh Love! where you are sing - ing

L. H.

cresc.

now _____ Through Heav'n's glad gold - en - ways, _____ Do
 now _____ Heav'n's per - fect song of praise, _____ Do

poco rall.

you for-get the paths you lov'd, _____ Do you for-get the paths you
 you for-get the voice you lov'd, _____ Do you for-get the voice you

poco rall.

allarg.

lov'd _____ Down here, in the old - en - days. _____ §
 lov'd _____ Down here, in the old - en - days. _____

allarg.

3. It

cresc.

rit.

agitato molto.

seems — to me — but a moment gone — That trysting of a van — ished

mf *cresc.*

year — For kneel — ing with — the night — a — lone — I

p

feel — your an — gel pres — ence near — I feel — your an — gel

con fuoco accel.

pres — ence near. — Oh love what — e'er your life be now —

allarg. *accel.*

Full well I know al - ways,

You can - not lose the heart that lov'd,

You can - not lose the heart that lov'd Down

sempre rall. e cresc.
here Down here in the old - en days.

colla parte. ***f*** *accel.*

To Mr. PURDOU ROBINSON.

The Pine-Tree.

(H. Heine.)

Soprano or Tenor.

W. H. NEIDLINGER.

Moderato. (With repose.)

VOICE. *p*

PIANO. *p* *cresc.* *L. H.* *R. H.* *1 2 4 5* *3* *L. H.* *R. H.* *2* *5* *dim.*

cresc. *f*

Pine - tree is stand - ing lone - ly, In the North on a mountain's brow,

p *cresc.* *f* *R. H.* *L. H.* *8*

mp *p* *3* *3*

Nod - ding, nod - ding, with whit - est cov - er, Enwrapped by ice and snow.

mp *p* *8* *ppp*

pp

8 *cresc.* *dim.*

He's

pp *cresc.*

dream - ing of a Palm - tree, That far in the morn - ing

dim. *dim.*

land, Lone - ly, lone - ly and si - lent

cresc. *dim.* *cresc.* *dim.*

sor - rows, 'Mid burn - ing rocks and sand.

70
To Mrs. GERRIT SMITH.
Shepherd's Song.
(Soprano, or Tenor.)

C. MARLOWE.

W. H. NEIDLINGER.

Allegretto. (very delicately.)

Voice. *p* Come, _____

Piano. *p*

Come, _____ live with me, and be my love,

cresc. And we will all the pleasures *mf* prove *dim.* *p* That hill and val - ley,

cresc. *mf* *dim.* *p*

cresc. e rit. - dale and field, And all the crag-gy mountains yield; All these pleasures,

cresc. e rit. -

a tempo. *Andante.*

we will prove.— There will we sit upon the rocks,

a tempo. *dim.* *molto ritard.* *p*

And see the shepherd feed his flocks, By shallow rivers, to whose falls Me-

pp *pp* *rit.*

lo - dious birds sing Mad - rigals. There, will I make thee — beds of roses,

cresc. *a tempo.* *p* *8^{va}* *tr* *a tempo.* *p* *cresc.* *pp* *sempre staccato.*

And a thousand fragrant posies; A cap of flow - ers, and a kir - tle, Em -

molto rit. *a tempo.* *a tempo.* *mp*

molto rit.

molto ritard.
dim.

Allegro.

broidered o'er with leaves of myr - tle. The shepherd swains shall dance

and sing — For thy de-light, — each Maymorning, — For thy delight, —

— each May morning; If these delights — thy mind may move;

Then be my love. Come!

90

"Slumbering in the dusky twilight?"

SERENADE from the Opera "MARIANO"

(Soprano or Tenor.)

THEO. H. NORTHRUP.

Andante espressivo.

Voice.

Piano.

Slumbring in the dusk-y twi-light Lis-t'ning to the night-in - gale,

Stars come peeping thro' the night, - Shin - ing thro' yon love-ly vale.

cresc. f

There my loved one, he's a - dreaming, Would that I were in her thoughts! Ah! what

cresc. f

a tempo. mf

rap - ture it would be, Oh, my Queen! if thou lov'st me. To

a tempo.

p rall.

know this pleasure so di - vine, I would that thou — wert mine.

rall.

mf legato.

Thinking, love, that thou art at my side, Thou, my heart's one love, my on - ly pride;

mf legato.

f *mf rall.* *a tempo.*

As I clasp thee in my arms, — And to feel thy kiss — es warm.

f *mf rall.* *a tempo.*

mf rall.

Thoughts, a - las! they on - ly are Of my sweet love; of my sweet pre - cious

mf rall.

a tempo. *p* *rall.* *p*

love; Sweet may thy dreams be, Oh! sweet may thy dreams

a tempo. *rall.* *p*

be.

a tempo.

mf

Rowing.

(Soprano, or Tenor.)

Words by NELLA.

Music by
HENRY W. PARKER.

Moderato.

Voice.

Piano.

mf *f* *rit.* *ten.*

p con spirito.

Stead - i - ly row - ing a - gainst the tide, Slow - ly, but cheer - i - ly

p

row - ing; Skies grow - ing dark and the riv - er wide,

Au - tumn winds are blow - ing. Thus down the riv - er of Life we go,

p *ten.*

dolce. *cresc.* *rit.* > >

'Spite of the shadows di - vin - ing, Tho' 'gainst the wind and the tide we row, The

ten. *rit.* > >

a tempo.

star of hope is shining.

f a tempo. *p cantabile.* *cresc.*

And. *

meno mosso.

Keep - ing our course, tho' the boats we meet, On with the tide are drift - ing,

p sostenuto.

p con espress. *cresc.* *riten.*

Tho' in - to shadows we row, while they Pass where the clouds are lift - ing.

p *cresc.* *colla voce.* *dim.*

Allegretto.

Row - ing, row - ing, Down the stream we go, — Brave - ly meet - ing

p *f* *cresc.*

wind and tide, Chang - ing ebb and flow; — Row - ing, row - ing,

f con moto. *f*

Be it fast or slow, — Onward still our course we keep, Rowing, as we

cresc. *f* *ten.*

cresc. *f*

*Ad. **

go. —

f con spirito.

*Ad. ** *Ad. ** *Ad. ** *Ad. **

Tempo I.
con spirito.

Mer-ri-ly row-ing with

dim. *p molto rit.* *mf*

This system contains the first line of the song. The vocal melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note F#2, and a half note E2. The tempo and dynamics markings are *dim.*, *p molto rit.*, and *mf*.

wind and tide, Bright is the sky that's o'er us; Sun-lit the banks on the

This system contains the second line of the song. The vocal melody continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a half note D2, a half note C2, and a half note B1. The tempo and dynamics markings are *dim.*, *p molto rit.*, and *mf*.

river's side, All the world's be-fore us. Oh! life is eas-y, when day by day,

p ten.

This system contains the third line of the song. The vocal melody continues with a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a half note G2, a half note F#2, and a half note E2. The tempo and dynamics markings are *p ten.*

For-tune her smile be-stow-ing; We row our boat on the pleas-ant way, The

rit. *ten.* *rit.*

This system contains the fourth line of the song. The vocal melody continues with a half note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with a half note G2, a half note F#2, and a half note E2. The tempo and dynamics markings are *rit.*, *ten.*, and *rit.*.

a tempo.

way the stream is flow-ing.

a tempo.

p cantabile.

cresc.

Red. *

Read-y with word of good cheer for those, Who, with true hearts, en-

p sostenuto.

p.

p.

deav - or, Still to row on, tho' the riv - er flows, Chang-ing its tide for -

rit.

p

cresc.

colla voce.

Allegretto.

ev - er: Row - ing, row - ing, Down the stream we

p

cresc.

f

cresc.

go, — Brave - ly meet - ing wind and tide, Chang - ing ebb — and

cresc.

flow; — Row - ing, row - ing, Be it fast — or

f

slow, — On - ward still — our course we keep, — Rowing as — we

*cresc.**f colla voce.**ten.*

*

go. —

*ff accel.**ff*

*

Ferryman John.

Words by
HENRY VAUGHAN.

(For Soprano or Tenor.)

PAUL RODNEY.

Voice. Moderato. *mp*

1. In the
2. In the

Piano. *mf*

hush of the dream-y twi-light Soft-ly rang the ves-per chime, As we
dis-tance the moon was shin-ing O'er the wa-ters with ra-diance bright, Where the

drift-ed a-long the riv-er In the gold-en sum-mer time; The
mill-wheel turn-ing, turn-ing, Fleck'd the waves with foam-flakes white; But the

scent of the sleep-ing ros-es Soft-ly stole a-mid our
sound of your voice, my dar-ling, Was all I cared to

pp

mf

dream As the song we sang — so mer - ri - ly rang In
hear, As the song we sang — so mer - ri - ly rang Till the

mf

time with the bells o'er the stream.
ech - oes re-plied loud and clear.

mf *p*

Moderato con brio.

mp

1-2. Row! Row! Fer - ry-man John, Row us a - long the stream, —

p

rall.

Though we must wake ere morning shall break, To-night we will drift, we will drift and dream.

rall.

Lento.

3. Once a - gain in the hush of twi-light I

hear the bells by the shore; But we two will float in the old, old boat With

Fer-ry-man John no more. But the scent of the sleeping ros-es Fill my

heart with for-got-ten pain, As the bells that rang and the song that we sang In my

dream-land blend a - gain.

mf *p*

Moderato con brio.

mp

Row! Row! Fer-ry-man John, Row us a - long the stream, —

p

rall.

Though we must wake ere morning shall break, To-night we will drift, we will drift — and

rall.

dream.

mf cresc. *rall.*

Thy Name.

(Soprano or Tenor.)

J. EMORY SHAW.

Andante sostenuto.

Voice.

Piano.

I told un - to the rose thy name, It

blush'd and stirr'd, Its petals trem - bled as in ec - sta-sy; I cried thy

name a - loud and lo! The bird burst in - to song, With -

in the — thick - leav'd tree.

I spake it when the morn was gray and cold, And straight from

out the East up-shot the sun;— I spake it in the night, The stars came

one by one; Should an-y whis - per it, when on my face The black earth

lies, I, calm, sleep - ing un - der ground, I think my

si - lent heart would beat a - pace, And that my

lips would tremble at the sound. And if before the gates of

heav'n I stood, And could for my own worth no en - trance win; I

think that then if I should name — thy name, The - ter - nal

doors would stir and let me in.

p *L. H.* *arpa.* *p*

What made Robin sad?

Poetry by GEORGE NEWELL LOVEJOY.

EDGAR H. SHERWOOD.

Voice. I won-der'd what made

Piano. *mf* *mp* *mf*

Rob - in sad, Out on - the gar-den wall;

f accel. *dim.* *p*

While oth-er Song-sters were so glad, He could not sing - at

colla parte.

rall. *a tempo.*

all. — A - bove him in the flow'r - blown tree, With droop - ing head and

p *rall.* *a tempo.*

wing, — Sat his dear mate, as sad as he, With nev - er a note to

sing. — I

p

did not know un - til too late, Why joy had gone a - way,

f

From Rob-in and his lit-tle mate,

On that sweet morn in May;— Un - til I found up - on the grass, Ah,

mourn-ful sight to see,— A fair young red-breast, dead, a - las! Just

under that flower - tree.

Leonore.

Song.

Words by
CLIFTON BINGHAM.

Tempo di bolero.

H. TROTÈRE.

Piano.

ff

marcato.

dim.

The moon was soft-ly shin - ing
The moon its light is hid - ing,

O'er mountain, sea, and
The case-ment o - pens

p

shore;
slow,

A ten - der heart was pin - ing To
And love her step is guid - ing To

rall. *a tempo.*

hear her lov-er's song once more! She watched for him that
 where her lov-er waits be - low Then, side by side, they

rall. *a tempo.*

eve a - lone, "Ah wilt thou come, my love, my own; The
 cross the foam, Fare - well to Spain! good - bye to home! For

crese. *f* *rall.*

day is o'er, the stars are bright, I wait for thee to -
 she has flown from wealth and pride, To be her lov-er's

crese. *f* *col voce.*

a tempo. *Tempo giusto.* *p dolce.*

night!" Soft - ly a - far, from
 bride! "Fare - well!" she sighed, while

p dolce. *a tempo.*

o'er the mist - y lea, Sighed his gui -
soft - ly whis - pered he, "What - e'er be -

tar, "Le - o - nore, I love but thee! I
tide, "Le - o - nore, I love but thee! I

rall. e dim. *ad lib.*

love but thee, I love but
love but thee, I love but

p *ff*

thee!"
thee!"

a tempo. *accel.* *rall.*

Meno mosso.

"Come with me, o'er the sea, Love shall ev - er
"Come with me, o'er the sea, Love shall ev - er

p

guide thee, I will be be - side thee, Love but thee,
guide thee, I will be be - side thee, Love but thee,

rall.

live for thee, Come with me, o'er the sea,
live for thee, Come with me, o'er the sea,

molto rit. *pp a tempo.*

colla voce. *a tempo.*

Love shall ev - er guide thee, What - e'er be -
Love shall ev - er guide thee, What - e'er be -

più accel. *cresc.*

1. *f* *dim. e rall.*

tide thee, I love thee, I love, I

love but thee!"

Tempo I.

ff

*Red. * Red. * Red. * Red. **

2. *mf* *cresc.* *f* *lunga.*

tide thee, I — love thee, I love but thee, I love, I love — but

mf *cresc.* *f* *ff*

*Red. * Red. * Red. **

thee!"

fff accel.

The Spanish Gipsy.

Allegretto spiritoso.

MICHAEL WATSON.

Piano.

First system of musical notation. The piano part is in 3/4 time, marked *ff* (fortissimo) and *Allegretto spiritoso*. The right hand features a melody with triplets and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*, *mf* (mezzo-forte), and *crese.* (crescendo).

Second system of musical notation. The piano part continues with *ff* dynamics. The right hand features a melody with triplets and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*, *mf*, and *sf* (sforzando).

Third system of musical notation. The piano part continues with *f* (forte) dynamics. The right hand features a melody with triplets and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *sf*, and *poco accel.* (poco accelerando).

(The Rhythm well marked.)

mf

Mer - ry-heart - ed Gip - sies

Alla Bolero.

mp

Fourth system of musical notation. The piano part is in 3/4 time, marked *mp* (mezzo-piano) and *Alla Bolero*. The right hand features a melody with triplets and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *mp*.

From the South we come, O'er the o - cean sail - ing,

Ev - 'ry land our home, *rit.* Free as air we wan - der, *a tempo.*

'Neath the greenwood shade, *cresc.* Where the wild flow'rs' per - fume

Mingles in — the — glade!

mf

For-tunes we tell as on - ward we — roam, And Do - ña or

leggiero.

Don re - spond to — our — call, ——— “Greet-ing,” they cry, “O

daugh - ter — of — Spain, La bel - la Gi - ta - na — is — wel - com'd by

f *ad lib.*

colla voce.

a tempo. all!” Ho - la! Ho - la! Ho -

a tempo. *crese.* *ff* *rall.*

a tempo.

la! 'Tis the Gip-sy, who comes from Se-ville, Where or-ange and

a tempo.

cit-ron trees per-fume the grove; Ho-la! cross my palm and I—

ff

poco rit. *a tempo.*

soon will re-veal A tale that shall breathe but of—

poco rit. *a tempo.*

ad lib.

joy-bells and love! When

ff a tempo. *mp* *dim.* *rall. p*

Poco più lento.

twi-light is spreading O'er the wold, And sheepbells are call-ing The

p

flocks to fold; Then has-ten we homeward, Seek - ing rest, Till

p

morn-ing is wak - ing Each bird in - its - nest!

rit.

mf a tempo.

Ho-la! _____ Ho-la! _____ Ho-la! _____ Ho-

f

ff

f sf

rall.

Tempo I.

la! 'Tis the Gip - sy who comes from Se - ville, Where or - ange and

cit - ron trees per-fume the grove. Ho - la! cross my palm and I —

soon will re - veal A tale — that shall breathe but — of —

poco rit. *a tempo.*

joy - bells — and love!

ad lib.

colla parte. *sf* *ff a tempo.* *accel.* *Presto.* *sf* *sf* *sf* *sf*

Forget, Forgive.

Words by COTSFORD DICK.

MILTON WELLINGS.

Voice. Moderato.

Piano. *p*

mf

The morn - ing breaks up -

mf

on the mead, Where all night long the dews have lain; The

birds beneath the si-lent eaves Re-joice to greet the dawn a -

gain. Ah! where - fore must I stand a - lone, Be -

yond the sunshine of your smile? Ah! where - fore with re-gret-ful

tears Must I the wear - y hours be - guile?

a tempo.
cantabile.

Come back, sweet-heart, for - get, for-give, And bid me love a -

a tempo.

gain, and live; Come back, sweet-heart, for - get, for-give,

accel. And bid me love a - gain, and live, *f*

accel. *f*

rit. And bid me love a - gain, and live. *a tempo.*

rit.

mf
Ah!

rit. *rall.* *a tempo.*

sweet - - ly strange, and strange - ly sweet,

The thoughts that in our hearts did burn; When lin - g'ring 'neath the moon-light's

spell We wish'd the day should ne'er re - turn. Then

p

where - - fore are we part - ed now? Time

p

was not so un - kind be - fore; Ah!

accel.

where - - fore does that hour de - lay That brings my

accel.

rall. *a tempo. cantabile.*

love to me once more? Come back, sweet-heart, for -

rall. *a tempo.*

get, for-give, And bid me love a - gain, and live;

Come back, sweet-heart, for - get, for-give, And bid me love a -

gain, and live, And bid me love a -

gain, and live.

rit.

rall. al fine.

accel.

accel.

f

f

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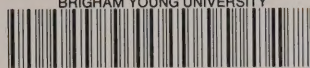
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